

HOW TO SHOOT TRAVEL

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# Outdoor Photography



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# EDITOR'S LETTER

## SHARED SPIRIT

I've just got back from hosting the *OP* marquee at the Patchings Festival, near Nottingham. It was the inaugural year for photography at an event that for 21 years has been a highlight of the arts and crafts calendar, so we didn't know quite what to expect. Were we entering the lions' den, where brush strokes trump DSLRs and the additive approach to creating pictures vanquishes the subtractive approach needed with a camera?

Painting and photography have, at times, endured a rather uneasy relationship since photographers began capturing entire scenes with little more than a press of button, something painters took many hours or days to achieve, but any concerns we had about Patchings were dispelled within minutes of the festival opening.

The *OP* marquee quickly became crowded and the level of engagement with our magazine, the other photography exhibitors and the series of lectures was outstanding. Aside from the people who came specifically for the photography elements, many others over the four days talked about

how they readily use photography to support and inspire their painting or craft activities. At least one person had the courage to reveal that her photography skills now surpassed her painting skills – and she had brought along a self-published book of her excellent shots to prove it.

Of course, we've always tried to encourage our readers to seek inspiration from a wide range of sources, including those found in the world of painting, but it was exceedingly refreshing to see this meshing of creative pursuits come to life as the show went on. One exhibitor from the crafts marquee purchased a wonderful photographic print from Chris Upton, partly for her own enjoyment but also because she wanted to use it as inspiration for her work.

So, we couldn't have asked for a warmer welcome from the Patchings community, and it's one that makes me want to discover and explore more of the crossover points between painting and photography.

Steve Watkins



### GET IN TOUCH

**EMAIL** Contact the Editor, Steve Watkins, at [steveuw@thegmcgroup.com](mailto:steveuw@thegmcgroup.com) or Deputy Editor, Claire Harris, at [claireh@thegmcgroup.com](mailto:claireh@thegmcgroup.com)

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### COVER IMAGE



Lee Frost shot this evocative image of the U Bein bridge in Burma. The bridge crosses Taungthaman Lake, and has 1086 pillars.

## THE ISSUE at a glance



IN CONVERSATION WITH

Marc Muench

Marc Muench chats to us about his unique photographic vision – page 16



Lee Frost reveals how to take compelling travel photos – page 26



Peter Essick goes in search of Ansel Adams' wilderness – page 40



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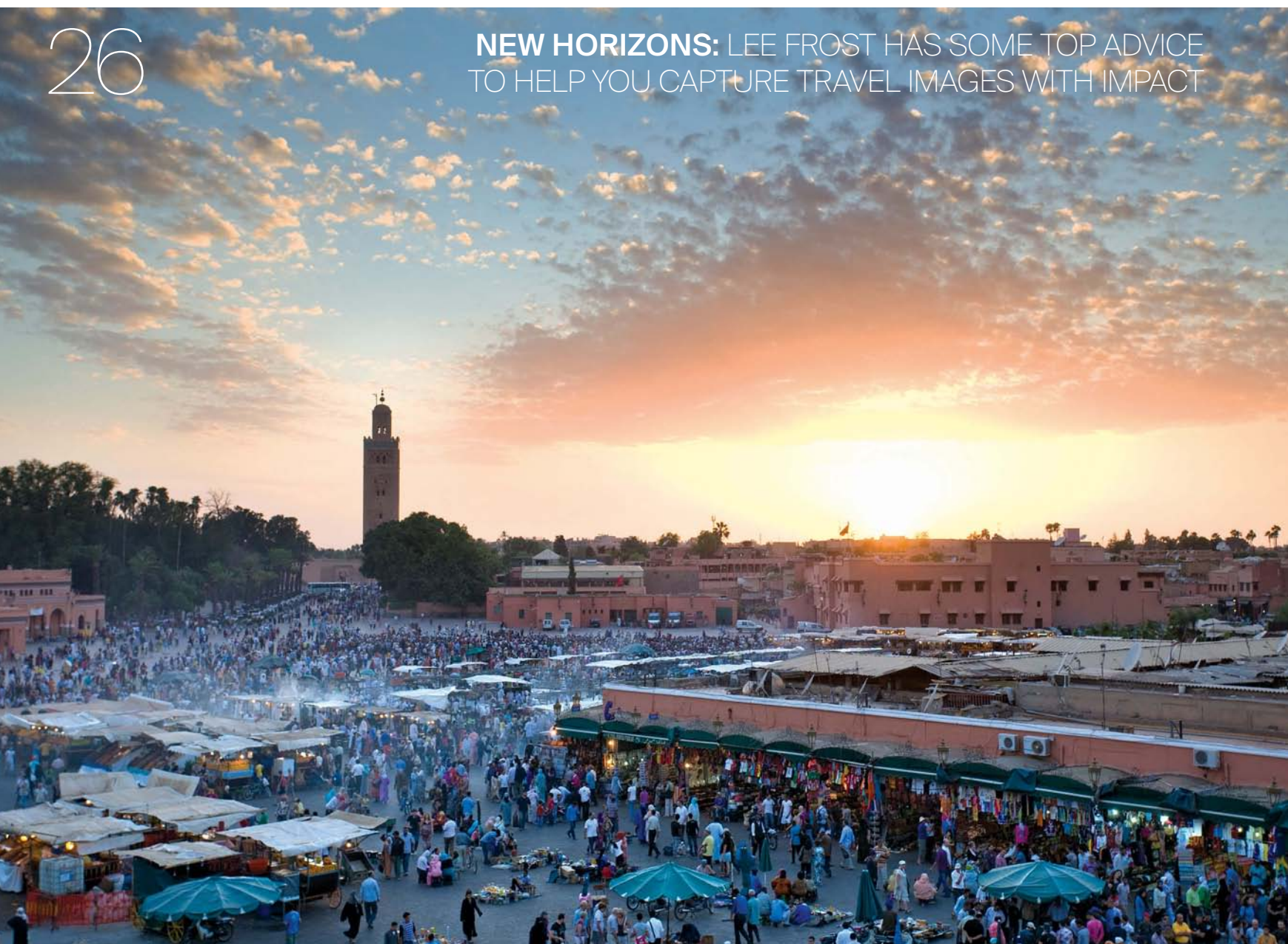
Graham Dunn captures a stunning vista on his way up to Kinder Scout in the Peak District

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ON SALE

31 July 2014

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- » Pro advice for shooting dramatic seascapes

# Outdoor Photography

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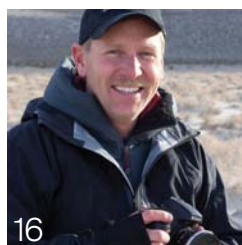


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## IN THE MAGAZINE THIS MONTH...



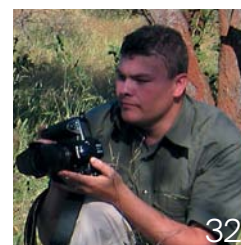
**Marc Muench** is an internationally renowned landscape photographer with 11 books to his name; including his latest title, *Exploring North American Landscapes*, published by Rocky Nook. Marc teaches photography around the world via his company Muench Workshops. [muenchphotography.com](http://muenchphotography.com)



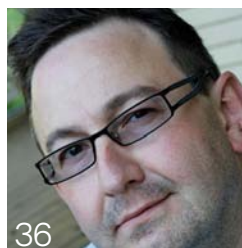
**Andrew Baskott** is a Northamptonshire-based photographer specialising in landscape, scenic travel and garden photography. His work is widely published and he was a category winner in the fifth International Garden Photographer of the Year competition. [andrewbaskottphotography.co.uk](http://andrewbaskottphotography.co.uk)



Over the last 20 years, **Lee Frost** has become one of the UK's leading landscape and travel photographers and one of the world's bestselling photography authors. He also leads sell-out photo workshops and tours. [leefrost.co.uk](http://leefrost.co.uk)



**Chris Weston** is a wildlife photojournalist. He has travelled widely, documenting the issues and challenges facing many of the world's rarest species, and is the principle photographer for the NGO Animals on the Edge. [chrisweston.uk.com](http://chrisweston.uk.com)



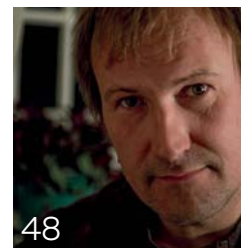
**Pete Bridgwood** is a fine art landscape photographer and writer. He is fascinated by the creative foundations of landscape photography and passionate about exploring the emotional elements of the art. [petebridgwood.com](http://petebridgwood.com)



**Peter Essick** specialises in photo stories on conservation and the environment. He has photographed 40 stories for *National Geographic Magazine* over the last 25 years. [peteressick.com](http://peteressick.com)



Based in the Scottish Highlands, **Peter Cairns** has been a freelance nature and conservation photographer for 15 years. From his home he runs photographic tours and specialist hides. [northshots.com](http://northshots.com)



**Sean Lewis** is a freelance landscape photographer based in West Sussex. Passionate about the outdoors, his photography takes him all over the country as well as abroad and he is regularly commissioned for brochure work in the tourism industry. [seanlewisphotography.co.uk](http://seanlewisphotography.co.uk)



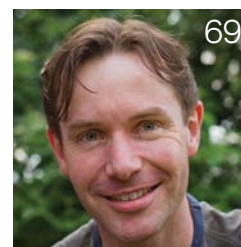
**Graham Dunn** is an award-winning fine art landscape photographer based in Sheffield, South Yorkshire. He has published books on the Peak District and north Norfolk and he is a Destination Photography Partner for Visit Peak District. [grahamdunn.co.uk](http://grahamdunn.co.uk)



**David Ward** has spent 25 years travelling the world in search of that special moment to immortalise in an image. He now passes his knowledge on to others through tours and workshops. [into-the-light.com](http://into-the-light.com)



With more than 30 years' experience of photographing Scottish wildlife, **Laurie Campbell**'s creative aim is simple, to share his passion for Scotland's landscapes, flora and fauna. His images are widely published. [lauriecampbell.com](http://lauriecampbell.com)



**Kris Worsley** is an award-winning wildlife photographer who works extensively across the UK. Based in Nottinghamshire, he spends most of his time photographing the wildlife in and around the Peak District, and offers photographic workshops all year round. [krisworsley.com](http://krisworsley.com)

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## **Cape fur seal, Cape Point, South Africa**

*by Chris and  
Monique Fallows*

Some fur seals have learned to kill sharks – mostly small species such as catsharks, but also (seen here) blue sharks up to one and a half metres in length. They target the oil-rich liver, removing it with a surgeon's precision, and often discard the rest of the shark.

'This seal ate only the stomach and liver before moving on to its next victim,' says Chris. 'I saw it take five blue sharks in the space of a couple of hours! At that point we moved the boat a few miles away, not wanting to attract any more sharks within its range!'

*Canon EOS 5D MkII with  
EF 8-15mm f/4 L fisheye  
USM lens at 15mm,  
ISO 400, 1sec at f/8,  
underwater housing*

© Chris & Monique Fallows / naturepl.com

# NEWSROOM

CONSERVATION

NEW LAUNCHES

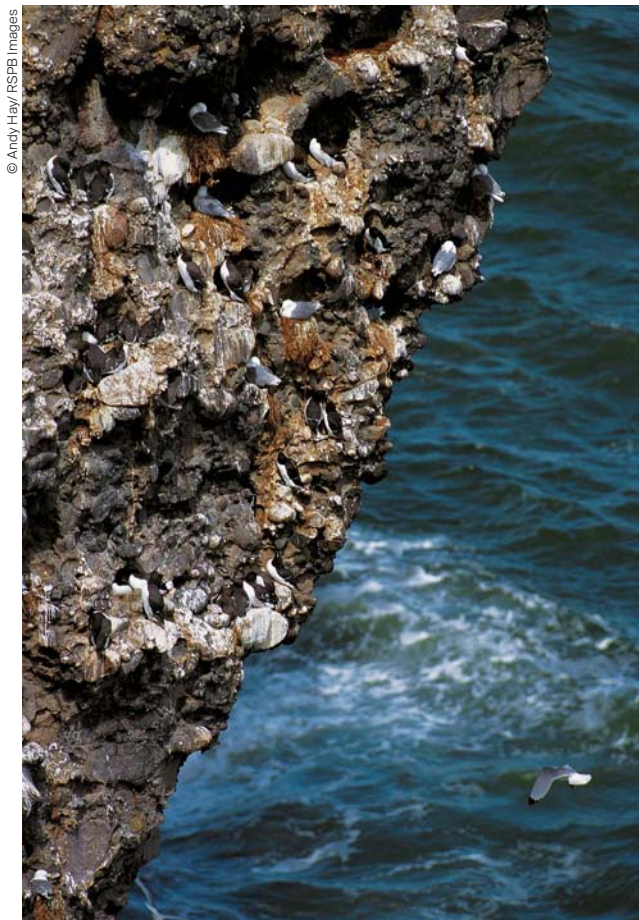
COMPETITIONS

OUTDOORS

TECHNOLOGY

OTHER NEWS

## RSPB searching for images of lost seabirds



© Andy Hay/RSPB Images

The RSPB is calling on photographers to search their archives for images of seabird colonies taken before 2000, in order to help the charity build a picture of their declines.

Scotland's seabirds have been particularly hard hit in recent years. Numbers of kittiwakes have fallen by 86% in 25 years – many colonies, in places such as Orkney and Shetland, have virtually disappeared. Guillemots and Arctic terns have also suffered massive declines in the same period. Research indicates one of the main reasons for these losses is a lack of sandeels to feed on, caused by a rise in sea temperatures.

In order to help tackle the threat to seabirds most at risk, the RSPB is campaigning for the creation of Marine Protected Areas. It's also appealing to governments to take the issue of climate change, and its impact on wildlife, more seriously. By collecting images of thriving seabird colonies from the past, campaigners will be able to compare them to the sites as they are today.

Euan Dunn, RSPB seabird expert, said: 'Seabirds like kittiwakes are on the frontline of climate change impacts. Their numbers have been in freefall for

three decades now, but it has gone largely unnoticed by the outside world.

'Although we have statistics and graphs showing declines, we need to drive the point home to decision makers by showing them real images of how our once thriving seabird strongholds have slowly but surely been turning into ghost cities.'

'We're asking anyone who has been birdwatching, gone on holiday, worked or volunteered anywhere where there are kittiwake strongholds, like Orkney or Shetland, to have a look through their old photos and see if they have pictures of thriving cliff colonies from before 2000.

'When compared with photographs of the same cliffs now, we will have a really stark image of these declines, which we hope will raise awareness of the seabirds' plight and help get them better protection. If you have some images gathering dust in a loft, or sitting on a hard drive, which you think would help, then please let us know – they could make a big difference.'

*If you have any photographs of colonies of kittiwakes, guillemots or Arctic terns taken before 2000, you can email them to [lostseabirds@rspb.org.uk](mailto:lostseabirds@rspb.org.uk).*

## Big Butterfly Count 2014

Wildlife charity Butterfly Conservation is calling for nature lovers across the UK to take part in its annual insect survey, the Big Butterfly Count.

Last year, over 46,000 people counted in excess of 800,000 butterflies. The results showed that many species had bounced back from the worst year on record for butterflies, in 2012. A key focus of the survey this year is to find out whether this recovery has continued.

*The Big Butterfly Count runs for three weeks, from Saturday 19 July to Sunday 10 August. For full information on how to take part, visit [bigbutterflycount.org](http://bigbutterflycount.org).*



© Matt Berry, Butterfly Conservation

The small tortoiseshell, pictured, is one of our most familiar butterflies but it has suffered worrying declines in recent years, especially in the south of England.



## Secondhand cameras wanted

Photographers are being urged to donate their unwanted cameras and accessories to their local British Heart Foundation (BHF) Furniture & Electrical store. The items will be resold, and funds raised will help the charity to continue their search for breakthroughs to beat coronary heart disease – the UK's single biggest killer.

To find your nearest BHF Furniture & Electrical store, visit [bhf.org.uk/shops](http://bhf.org.uk/shops) or call 0800 915 3000. To make a donation, just pop into your local BHF shop with the items or give them a call to arrange a free collection.

## Do you need an extra stop of light in your life?



If you haven't already read about Nikon's new super-telephoto prime lens, and don't want to be tempted into parting with more than £10K, look away now.

Nikon's new FX-format 400mm lens is aimed at sports, wildlife and press photographers, and has a fast maximum aperture of f/2.8. With a completely new optical design, and Nikon's new SPORT vibration reduction mode, it promises exceptional image quality and claims to be able to track fast-moving subjects with incredible clarity. It's also lighter than its predecessor and is designed to withstand the rigours of outdoor use.

A new 1.4x teleconverter launches alongside the lens. It increases the focal length of select Nikkor lenses by 40%, and when attached to the new super-telephoto prime, photographers will have a reach of 560mm.

The AF-S Nikkor 400mm f/2.8E FL ED VR lens (£10,399.99) and the AF-S Teleconverter TC-14E III (£449.99) will be available from 28 August. [nikon.co.uk](http://nikon.co.uk)

## Competition winner

In our May issue (OP178) we teamed up with landscape photographer Paul Gallagher to give one OP reader the chance to win a place on a six-day workshop in the Scottish Highlands, with Aspect21.

The winner is Clive Buckley, from Rugby, who correctly told us that the stretch of water that separates the north-west Highlands and the Inner Hebrides is called the Minch.

Congratulations, Clive, and thank you to everyone who entered the competition.

## TPOTY 2014 opens

Photographers and filmmakers have until 1 October to enter Travel Photographer of the Year 2014. This year there's a raft of great prizes up for grabs, as well as the opportunity to see your work displayed in a major London exhibition.

The prestigious competition is open to amateur and professional photographers from around the world, and offers plenty of category options, including a New Talent Award and HD Video category.

To find out how to enter, visit [tpoty.com](http://tpoty.com), and for details of the exhibition



Grand Canyon, USA, by Gerald Baeck

featuring last year's winning and commended images, turn to page 14.

## New ways to explore...

From a long-distance walking trail in the heart of England to a 360° wildlife observatory in Wales; there are some exciting new ways to explore, and photograph, the British countryside this summer...



© Ben Hall/2020VISION

### Discover Fingle Woods

An 825-acre area of woodland in Dartmoor National Park, Devon, has been made accessible to walkers. Twenty-seven miles of footpaths have been reopened in Fingle Woods, which straddle the river Teign, as part of a multimillion-pound restoration project. Visitors can explore long forgotten sights, including Wooston Castle, an Iron Age hill fort. Species to look out for include buzzards, sparrowhawks, kingfishers and otters. [woodlandtrust.org.uk](http://woodlandtrust.org.uk)

### National Forest highlights

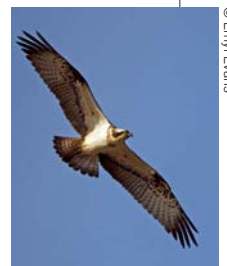
A new 75-mile trail in the Midlands has opened, following five years of preparation. The National Forest Way links the National Arboretum in Staffordshire and Beacon Hill in Leicestershire, and is divided into 12 sections. The trail leads through young and ancient woodland, hidden valleys and along canal towpaths. [nationalforest.org](http://nationalforest.org)

### Loch Leven Heritage Trail

In Scotland, walkers and cyclists can now make a complete circuit of Loch Leven in Kinross-shire. The new 13-mile route links more than 30 natural and cultural heritage sites, including RSPB Loch Leven nature reserve and 17th-century property Kinross House. The completion of the trail marks the final phase of a 10-year conservation project costing £3m and funded by a number of local and national agencies. [lochlevenheritagetrail.co.uk](http://lochlevenheritagetrail.co.uk)

### Panoramic views in Powys

Visitors to the Cors Dyfi nature reserve near Machynlleth, Powys, can now experience the Dyfi ecosystem from a new perspective. Its recently opened two-storey wildlife observatory provides a full 360° view of the reserve, with the Plynlimon Mountains and Snowdonia National Park beyond. As well as being home to one of only two pairs of breeding ospreys in Wales, the reserve's wildlife includes red kites, common lizards and otters. [montwt.co.uk/cors\\_dyfi.html](http://montwt.co.uk/cors_dyfi.html)



© Emyr Evans

# OUT THERE

## IN PRINT

### Capturing Light

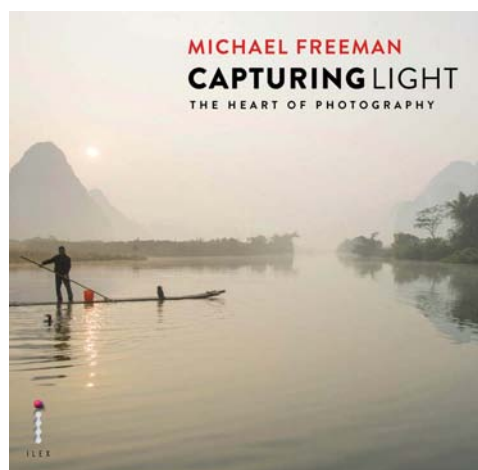
Michael Freeman

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BOOK  
OF THE  
MONTH



Light is the most important component of any photograph, but also one of the most complex and uncontrollable. But, through the eyes of accomplished photographer Michael Freeman it becomes carefully interpreted and captured to full effect when he clicks the shutter.

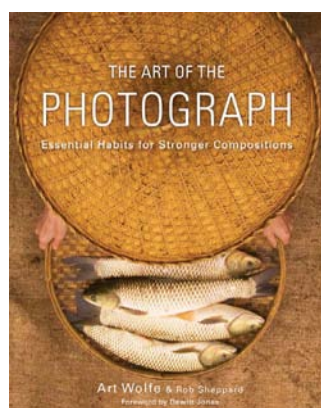
Sharing his extensive knowledge throughout, information is organised into three sections – waiting, chasing and helping. Providing an in-depth look at using natural light to our advantage, each technique is well explained, and illustrated with photographs and accessible diagrams.

Freeman's comprehensive approach is where the book truly shines. Sharing his creative vision and lessons learned, he draws upon other art forms such as architecture and literature to support his points. Photographers will be inspired to embrace and maximise the power of light.



© Michael Freeman

## TUTORIAL BOOKS



### The Art of the Photograph: Essential habits for stronger compositions

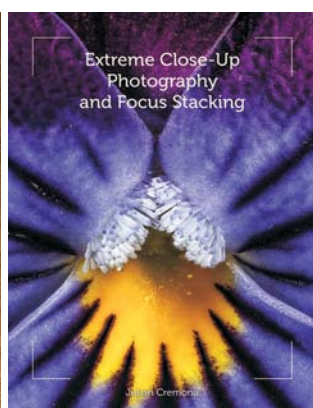
Art Wolfe and Rob Sheppard

» Amphoto

» 978-0-770-43316-1

» £19.99, paperback

Art Wolfe and Rob Sheppard are two of the top wildlife and nature photographers, so when they join forces to produce a guide on how to create better images it is bound to be high quality. Spotlighting the essentials, Wolfe and Sheppard focus on bad habits to shake off, pitfalls to avoid, and how to make meaningful



images through considered composition. The thoughtful and accessible advice is illustrated by 200 of Wolfe's inspiring images.

### Extreme Close-Up Photography and Focus Stacking

Julian Cremona

» The Crowood Press

» 978-1-847-97719-9

» £16.99, paperback

With 21 years' teaching experience, biologist and macro photographer Julian Cremona's passion and expertise make him the ideal



guide for getting you closer to the miniature world. Cremona's 219 stunning colour photographs are complemented with engaging text, where he reinforces how perseverance is key for photographic success. Divided into nine chapters, the book opens with the fundamentals of shooting in macro and builds up to sophisticated focus stacking techniques.

### Photographing Birds: Art and techniques

Mark Sisson

» The Crowood Press

» 978-1-847-97713-7

» £16.99, paperback

Mark Sisson's ability to show the nature of birds in a compelling way has led him to receive many accolades, including the top prize in the video category in the 2011 British Wildlife Photography Awards. Taking an informative look at what makes a wildlife image excel, Sisson delves into his workflow – from shooting in-camera and experimenting with creative techniques, to post-processing and organising images. Complete with 160 beautifully reproduced colour images, *Photographing Birds* is a useful read for anyone interested in capturing powerful images of these remarkable creatures.



# FIVE MINUTES WITH...

**Drawn from thousands of images taken during undercover investigations, *We Animals* by Jo-Anne MacArthur asks us to reconsider our relationship with the animal world. She tells us more about her compelling project and how it came to fruition.**



All images © Jo-Anne MacArthur

**ANNA BONITA EVANS: You dedicate *We Animals* to Ron, a chimpanzee. Can you tell us how he symbolises the book's ethos?**

**JO-ANNE MCARTHUR:** Ron's thoughtful and engaging face graces the front cover, and the book ends with his story, which shows what it's like for chimpanzees living in medical testing facilities. Ron is a survivor; amid the billions of animals we use and consume each year, he is one of the lucky few who got to spend his final years at a sanctuary. I dedicate the book to him because he taught me we can all forgive. He made me want to work harder on behalf of animals.

**ABE: How do you fund the project?**

**J-AM:** Since its inception, the project has been funded by my commercial photography. Slowly, people started making donations and, for the most part, the organisations I work with now cover my costs. The book was made possible by all of the supporters who backed it through Indiegogo, a crowdfunding campaign. We asked for \$32.5K and I was worried about meeting our goal, but we met it in 11 days and finished our campaign with more than \$51K! The project has been around for over a decade and has a good reputation. I'm also the subject of the Canadian documentary *The Ghosts in Our Machine*. The film gave the project a big boost in terms of visibility and buzz, which I'm very grateful for.

**ABE: When selecting images for the book, were you editing primarily as an animal rights activist or as a photographer?**

**J-AM:** Though my work is driven

by activism, I edited the book as a photographer. Luckily I didn't have to start from scratch because over the years the best photos and stories have made themselves apparent. I've had help with looking critically at my images from others over the years and I'm thankful for their keen eyes.

**ABE: Your aim is not to shock readers but to draw them in; how do you think your photography does that?**

**J-AM:** No-one wants to look at animal cruelty. The images had to be engaging, well composed, even beautiful, to get people to look and not turn away. They had to make a connection with the viewer. Often I'd make a connection with the animals while I photographed them, whether it was with a rabbit or a goat next in line for slaughter in Spain, or with a 'food' puppy in Vietnam. Storytelling is also important: the photo of Miracle the Moon Bear is fairly ordinary until you read that you're seeing both where she's lived her whole life – in a tiny cage for eight years – and the wonderful sanctuary in the background of the photo, where she'll spend the rest of her life.

**ABE: Words accompany pictures throughout, do you think your images would have the same impact if set apart?**

**J-AM:** Some may have, but context and storytelling are integral to my work. The text further individualises the animals. You learn their names and where they spent their lives. In our world, we don't consider animals at all, unless they are those we keep as pets. All the others, the 'ghosts' –

those we eat, test on – have no individuality to us. Telling their stories gives them an identity, which is critical in helping us to empathise.

**ABE: Do you think we will change how we treat animals?**

**J-AM:** Things are getting better and worse at the same time. 'Mega farms' are on the rise in India and China. The number of fur-bearing animals killed is on the rise. It's discouraging. Vegetarianism and veganism are also on the rise, however, as is Humane Education and other organisations that help animals. There is more awareness than ever about animal cruelty, and about making compassionate choices. Do I think we'll change our ways? Yes, bit by bit. Perhaps things will change through enforced laws, and by necessity, due to the lack of sustainability of animal industries. The voices of animal activists are getting louder, and smarter, too.

**ABE: The final section comprises your field notes. Why did you decide to include these?**

**J-AM:** I've found that people are endlessly curious about the hows and whys of my work, and what it must be like to do it. The last chapter contains excerpts from my journals, all written during undercover investigative work. It's a change of pace from the calmer writing in the body of the book; these entries are intense, full of raw emotions and reactions.

**We Animals by Jo-Anne MacArthur is out now**

» *Lantern Books*  
» 978-1-59056-426-4  
» £26, hardback  
» [weanimals.org](http://weanimals.org)



# Your letters

Write to us! We love getting your views and responses; email [claireh@thegmcgroup.com](mailto:claireh@thegmcgroup.com)

LETTER  
OF THE  
MONTH

## Fracking: a toxic process?

Having read 'Newsroom' in the June issue ('Report calls for "frack-free zones" to protect wildlife', OP179), I'm rather concerned for you Brits and your precious landscapes regarding 'fracking and its potential impact on the UK's countryside and wildlife.'

The Australian governments, both current and previous, have allowed the process to continue in food production areas and within, and under, some of my country's natural protected areas. The process is obviously toxic to the environment, and some of the contracting gas companies have been found to be lax in their environmental procedures and work routines – to the extent that farmers' livestock has perished due to contaminated water supplies. There is accumulating evidence of water supplies having enough toxicity that gas is clearly seen bubbling to the surface, which can be ignited to flame. Other consequences include

cracked riverbeds and aquifers, which can lead to entire river systems drying up. I have seen the evidence in some of our national parks near Sydney.

People in Australia, including cattle, dairy and crop farmers, feel so strongly about the damage caused that they are risking serious legal ramifications for blocking access to their land. There is no guarantee to safe fracking; we were told that extensive environmental impact scenarios were instigated, and yet the damage has been done and cannot be reversed. The lack of regulation of shale gas exploration in Australia and the USA is pitiful.

If you value your landscape, and what it can produce in food and beauty, then support the conservation groups that are taking a stand against fracking, and make sure the authorities are held accountable. You really only have one chance to do this; don't let the government ruin your natural, and most prized, assets.

**Matt Smith, Australia**

August's letter of the month winner, **Matt Smith**, receives a **Samsung 64GB SDXC PRO Class 10 UHS-1 memory card** worth £72.



New for 2014, Samsung's 64GB PRO memory card has a superfast grade 1 transfer speed of up to 90MB/s. Accelerating workflow and providing ultra-fast performance when transferring high quality images, the impressive card is capable of holding more than 37,000 BMP photos.

Find out more about Samsung's new range of PRO memory cards at [samsung.com](http://samsung.com)



## Be yourself, be creative

It struck me as quite ironic that Steve Watkins' comments about the difficulty of producing a recognisable photographic style (Editor's letter, OP180) should be in an edition whose front cover is adorned with the instantly recognisable work of David Baker. If I might be allowed my two ha'pence worth, it has long been a source of irritation that most magazines and books on photography never get beyond the nuts and bolts of technique. This might have had a place 30 years ago, when even TTL light metering was in its infancy, but modern cameras – even those on our phones – don't require knowledge or understanding on our part to take well exposed, sharp images. That (along with the cheapness of producing images) is why there are so many photographs out there.

Many magazines and books also overly encourage us to supply what the market

wants, and not to expect the market to want what we supply. Well, if you want to sell out on personal vision for the sake of a few postcards

with your name on, it's probably good advice, but you're never going to lead anything by being a follower – even of markets. In line with the sage advice given to Steve, I've always held that every person on this planet can do one thing better than anybody else, and that is to be themselves. You might, like David Baker, have a personal style that has deep and wide appeal, you might only satisfy yourself: but the route of pleasing only yourself will open up your creativity in a way that might just please others. Taking identikit images will, ultimately, please nobody.

**Graham Hobbs, Poole**

## ▼ Nature from a new angle

Just wanted to drop you an email congratulating you on the July issue of *Outdoor Photography* (OP180). The articles from Niall Benvie and fine art photographer Paul Kenny were very inspirational. Being a diver and underwater photographer, I have a special affiliation with marine life, so the article on sea and river migration was of special interest.

Top marks go to Will Burrard-Lucas and his wildlife cameras, however, and in particular his 'copter'. His video of the Serengeti on his website is truly amazing: [camtraptions.com/copters](http://camtraptions.com/copters).

**Steve Cain, via email**

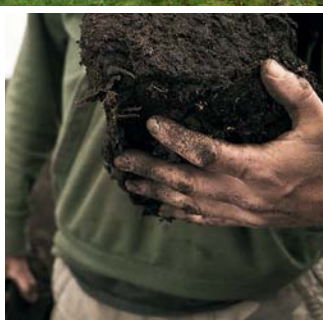
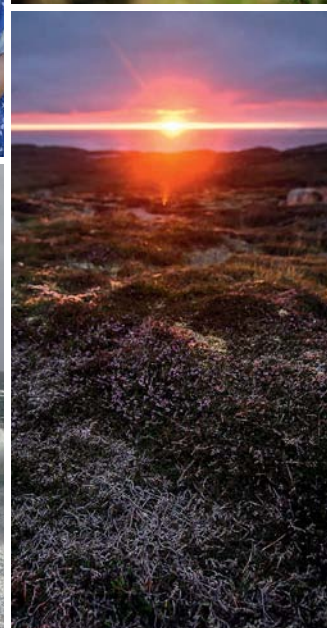


### IN THE SPOTLIGHT Will Burrard-Lucas

Will Burrard-Lucas is a wildlife photographer who uses his own technological innovations to get up close and personal with his subject matter. Nick Smith finds out more







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# THE BIG VIEW

## EXHIBITIONS

### 1 Travel Photographer of the Year

» Royal Geographical Society, London

» 11 July to 17 August

An inspiring collection of winning and highly commended images from Travel Photographer of the Year 2013 will be displayed at the Royal Geographical Society (with IBG) this summer.

The renowned competition received submissions from almost 100 countries last year. With 10 categories, including HD video and New Talent, the wide range of work represents some of today's finest travel photography.

A number of evening events will run alongside the exhibition, details of which can be found on the TPOTY website ([tpoty.com](http://tpoty.com)). The finalists' images will also be published in the accompanying book, *Travel Photographer of the Year Journey Six*.  
[rgs.org](http://rgs.org)



1 A sea gypsy spear-fishing in the Andaman Sea, by Cat Vinton

### 2 Chris Packham Wildlife Photography

» Dimbola Museum and Galleries, Isle of Wight

» 5 July to 28 September

A self-confessed perfectionist, Chris Packham says he can't

bear to look at his images for too long, as he feels their inadequacies will become noticeable, and this will result in his temporary insanity. Although this comment is peppered with light humour, Packham's rigorous approach

to image-making is far from laughable. His continual quest to improve has resulted in a body of imaginative and distinctive wildlife pictures, a carefully chosen selection of which are being displayed at Dimbola Museum this

## EXHIBITIONS...WITH A DIFFERENCE



### Spirit of the Line

» Gallery on the Green, Settle

» To 26 July

Housed in a former BT telephone box, this is probably one of the quirkiest venues for displaying photographs we've come across.

The imaginative gallery is currently exhibiting Spirit of the Line, a series by Penrith-based photographer Simon Whalley, who documented the activities on the Settle-Carlisle Railway for a year. A set of charming colour images, Whalley's work evokes the high spirits of those using and working on the line as it celebrates 25 years since it was relieved from closure.  
[galleryonthegreen.org.uk](http://galleryonthegreen.org.uk)

### Beyond the Border: New contemporary photography from Scotland

» Impressions Gallery, Bradford

» To 27 September

As the vote to decide whether Scotland will become an independent nation draws closer, Impressions Gallery's latest display brings together four photographers each with a distinctive view of their native country. Members of the collective Document Scotland, the exhibited photographers aim to challenge preconceptions of their country and explore its people and identity.

Exhibitor Colin McPherson comments: 'The work in Beyond the Boarder is neither overtly political nor partisan, but aims to record and disseminate ideas and themes surrounding this pivotal moment in the nation's history.'  
[impressions-gallery.com](http://impressions-gallery.com)

### Nature Camera Action!

» National Media Museum, Bradford

» 18 July to 12 October

Thanks to the development of sophisticated but easy-to-use action camera kits, such as the GoPro, there's been an exponential rise in the use of video for documenting adventure and wildlife. This interactive exhibition highlights the challenges nature filmmakers face and the impressive kit they use.

Full of engaging content, the display gives viewers the chance to see how spy cams are constructed and operated, as well as an

opportunity to learn simple tips and tricks to create nature films in your local area.

[nationalmediamuseum.org.uk](http://nationalmediamuseum.org.uk)





summer – the building was once the home of Victorian photographer Julia Margaret Cameron. Focused on going beyond the literal, Packham's thoughtful approach will appeal to any photographer attempting to further their creative vision.  
*dimbola.co.uk*

**3 Finn Hopson**  
» Brighton Fishing Quarter Gallery, East Sussex

» 23 July to 12 August  
Located under the arches on the city's colourful seafront, the Brighton Fishing Quarter Gallery is the perfect respite for those wanting to escape the summer crowds. Displaying local photographer Finn Hopson's beautiful images of the idyllic and undulating Sussex countryside, the gallery's current exhibition provides a calm and uplifting

space to go and visit.

Focusing on the softest light, expressive shapes and delicate colours, his images have a quiet power to them, inviting you to share the serene quality of the South Downs. With some of the locations only a bus ride away from the gallery, you may be inspired to go and seek them out for yourself afterwards.  
*brightonfishingmuseym.org.uk*



© Chris Packham



© Finn Hopson

## NAVIGATE AROUND THE DISTRICTS

If you want to learn the foundations of map and compass reading but don't have a whole weekend to spare, check out these day-long courses in two of the UK's most beautiful wild places.

### Improve Navigation Skills

» Lake District National Park Authority  
» 13 July and 27 July

With all the necessary equipment provided, this hands-on course will help to improve your map and compass skills in the beautiful setting of Grasmere. Boots are essential, and make sure you bring a packed lunch.

Tickets: £12 for adults, £6 for children over 12 years.  
*lakedistrict.gov.uk*



© Pete Hawkins

### One-Day Map and Compass Course

» The Silva Navigation School, Derbyshire  
» 19 July and 20 September

This practical how-to course in the Peak District consists of a 10-mile walk, so you can get to grips with interpreting maps and be introduced to compass reading. As well as your regular walking kit and some sustenance, take along an OL 24 White Peak map and compass, if you have them – if not, the SNS will have some to lend participants.

*silvanavigationschool.com*

## FAMILY FUN

School's out for the summer, so here's OP's pick of outdoor events to keep the kids occupied while you take advantage of the photographic opportunities



© The Trustees of the Natural History Museum

### Pond Life

» Natural History Museum, London  
» 5 July and 19 July

**For kids:** This 45-minute hands-on session in the museum's garden will get kids clued up about all the wonderful pond-dwelling creatures.

**For you:** Get to grips with your macro photography techniques and practise capturing wildlife in close-up.  
*nhm.ac.uk*

### Night Time Nature Walk

» Robinson Hill Country Park, Gloucestershire  
» 11 July

**For kids:** Walkers can search for badger signs, look for glow worms and listen out for bats. The event starts at 8.30pm, so it's ideal for teenagers.

**For you:** If it's a clear night, here's a chance to try out some astrophotography. If it's cloudy, increase your ISO and capture some low-light images of nocturnal wildlife.  
*wildlifetrusts.org*

### Weekend Family Fun

» WWT Llanelli, Dyfed  
» 20 July

**For kids:** A minibeast hunt in the morning, a flamingo watch and talk during lunch, and an hour of pond dipping to finish. This nature-filled event will keep even the most energetic kids entertained.

**For you:** Take advantage of the 60 colourful Caribbean flamingos and create beautiful abstract images. Don't forget to pack your zoom lens to get a first look at the flock's new chicks.  
*wwt.org.uk*



© Courtesy of WWT

### Animolympics!

» Falls of Clyde Visitor Centre, South Lanarkshire  
» 2 August

**For kids:** Part of the reserve's children's nature club, a range of animal-themed races and activities will be on offer. The event is not suitable for children under five, and booking is essential.

**For you:** From an array of wildlife in the nearby ancient woodland to wide-open vistas, dramatic subjects to photograph are in abundance at the reserve.  
*nnr-scotland.org.uk*



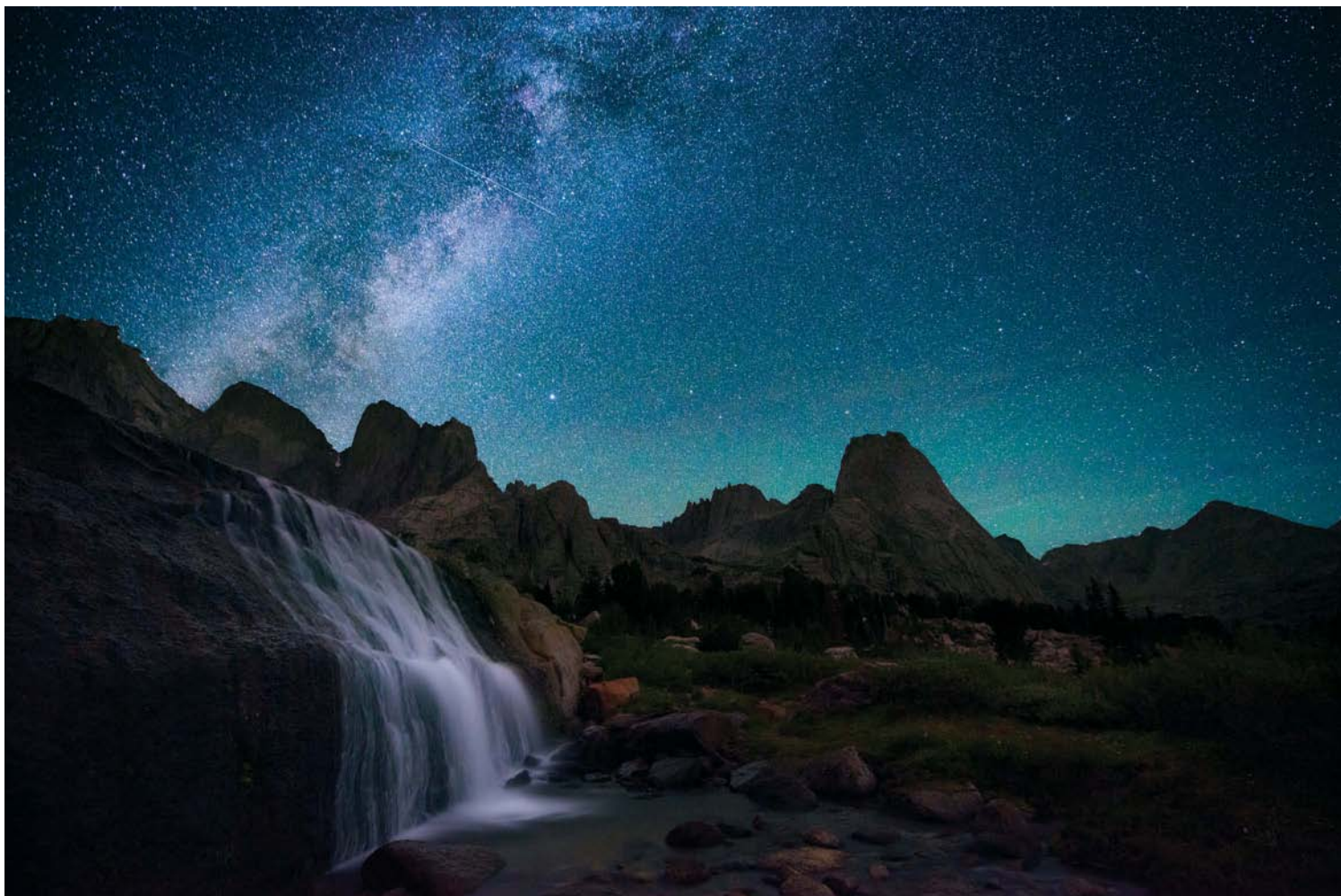






IN CONVERSATION WITH  
**Marc Muench**





In the last issue we spoke with David Muench, and this month we talk with his son Marc to find out how he developed his own unique photographic vision and love for the great outdoors, as part of this renowned family dynasty

Interview by Steve Watkins

With a grandfather and a father who both reached great heights in their careers as outdoor and landscape photographers, it would have been understandable if Marc Muench had opted for a completely different route in life. But Marc is not the sort of character to shirk a challenge. Not only has he established himself as one of the foremost commercial adventure and landscape photographers in the United States, he also co-owns a successful photography workshop company. When I caught up with Marc, he had recently been running a workshop in his hometown, Santa Barbara in California.

'Yes, there has been a slew of workshops over the last couple of years. The market just seems to keep on growing. We have some people who come on them and it's their first workshop, and then others have been on more than 20 – one guy who

recently came on one of my trips has been on 44 workshops. I had to ask him how we did, and we got great feedback from him; he is coming back to go on our trip to Iceland next month.' Although Marc is business savvy, something he says he picked up from watching his mum run and manage his dad's business as he grew up, he acknowledges that his business partner Andy Williams (who was one of SmugMug's earliest employees and their Chief Operating Officer) is 'a real worker bee' and brings a welcome extra edge to their marketing activities.

Just as Marc's dad, David, learned about photography and the outdoors by watching his father Josef at work, Marc also had an informal introduction to the passions that would become core to his life. 'Growing up with dad, he never spoke about or wrote down anything on what he was doing. I just watched him and did it. So, running workshops has been a good experience, as I've had to think about my approach in a more structured way.'

above Milky Way,  
Cirque of the  
Towers, Windriver  
Mountains,  
Wyoming

previous spread  
Male lion, Maasai  
Mara National  
Reserve, Kenya





Despite the family influences, it took Marc some time to navigate his way into photography. 'My sister and I used to go with my parents to these incredible wilderness places, so I have a connection with them that is very special. I carried that with me through my entire education. I actually wanted to be a doctor or a vet, as I find anatomy fascinating, but I simply couldn't stay indoors long enough. All through high school and college I was into playing drums. My teacher said, Marc, it's time, you are good enough; you need to find a band. I was around 16 years old at the time, and he said I also needed a new drum kit, which was going to cost a thousand dollars. But it was about a week after the first snow of the season here in Mammoth, the local ski area, and there was a new pair of Rossignol skis that were roughly the same price, so I opted for the skis, and that was it. I started to learn to ski and realised that was where I wanted to go.'

Marc admits he wasn't much of a photographer at this time, but he had started to photograph skiers and became engrossed with rock climbing. 'It was at the time when some of the legendary climbers, such as Doug Robinson (who I learned to climb with), Royal Robbins, Chuck Pratt, Galen Rowell and Yvon Chouinard, were putting up some of the big routes on El Capitan and then Half Dome. I thought, I've got to get to know them. So, I got hold of Doug, and while my high school graduation class went to Hawaii, I grabbed a friend and we went with Doug to help him guide a group climbing the Palisades in the Sierras.'

As he got into photographing more skiers and climbers, Marc realised there was a market for the images. 'I used to look at my

dad's pictures all the time – and still do. We had the office in the house so there were 4x5 transparencies everywhere. He was always sifting through boxes of them. Meanwhile, my mom would be designing layouts with him on big lightboxes. So, I guess looking at the landscape like that all the time made me feel I wanted to add something to it. I recall thinking many times, if someone was standing right there or climbing through that scene it would have more depth, in my mind. There were a couple of editors from Aperture (which became Tony Stone Images) working with my dad at the time, so I showed them a couple of shots with the climbers and skiers and they said, that's it, that's what we need. So, I would shoot with a Pentax 6x7 and those images sold really well for stock photography, and led to me getting lots of commercial shoots as well. I sort of wasn't competing with my dad, but really I was! We would both send images out of the same file to the same client for the same job, and sometimes they'd pick mine and sometimes they'd pick his. We were competing in a good way, I think. The money in stock was so good in those days that we would have been stupid not to pursue it. I got heavily into adventure sports photography, but after three incidents that came close to ending my life, and with three children, I realised I had to give up the more extreme trips.'

One aspect of life that Marc has found somewhat difficult is the fact that he never had a relationship with his grandfather Josef. 'It's no secret, but my dad and grandfather didn't get along. Just after I was married I tried to mend fences, as they say, because my wife couldn't accept the idea that he was living in

above Cloverleaf Lake, Ansel Adams Wilderness, Sierra Nevada Mountains, California

>









the same town but we didn't know him. By that time I think he was suffering with Alzheimer's, so we would start out talking about his relationship with my dad but then his mind would drift off to this negative place where nothing I could do would help the situation. So, somewhere along the line, my dad and grandfather separated in terms of being able to get along and do things together – perhaps my grandfather was a little jealous of my dad's success; that's the only thing I can attribute it to. I do know quite a few people who knew my grandfather well, though, and have spent hours and sometimes days talking to them. I interviewed one of his best friends, who is now very elderly, so I am glad I did it at the time. He had lots of stories about how my grandfather came over to the States, who he met, how he ended up in Santa Barbara and what influenced him.' Marc acknowledges there have been tense moments between himself and his dad over the years, but they have learnt to deal with them better; 'we have managed to continue talking!' he laughs.

Marc's adoption of digital cameras was postponed until the arrival of the Canon EOS iDs MkII, but this was borne out of an exceptional knowledge of the digital process rather than a fear or ignorance of the new technology. 'I got into digital scanning early because I knew we needed to scan all these transparencies my dad had. So, in 1997, we invested a lot of money – around a hundred thousand dollars – in a drum scanner made by

the English company ICG. It was a beautiful instrument, but I had to learn how to use it and all about Photoshop and colour profiling to make high quality archival scans. There were no books and the scanner didn't even do RGB scans, we had to work with the engineers to rewrite the software to do that. When digital cameras first came out, the files they produced were sub-standard compared to anything I saw from the drum scanner. It was a really big let down seeing all these photographers moving to digital because I knew how much it sucked! The iDs MkII was the first one to achieve similar quality files.'

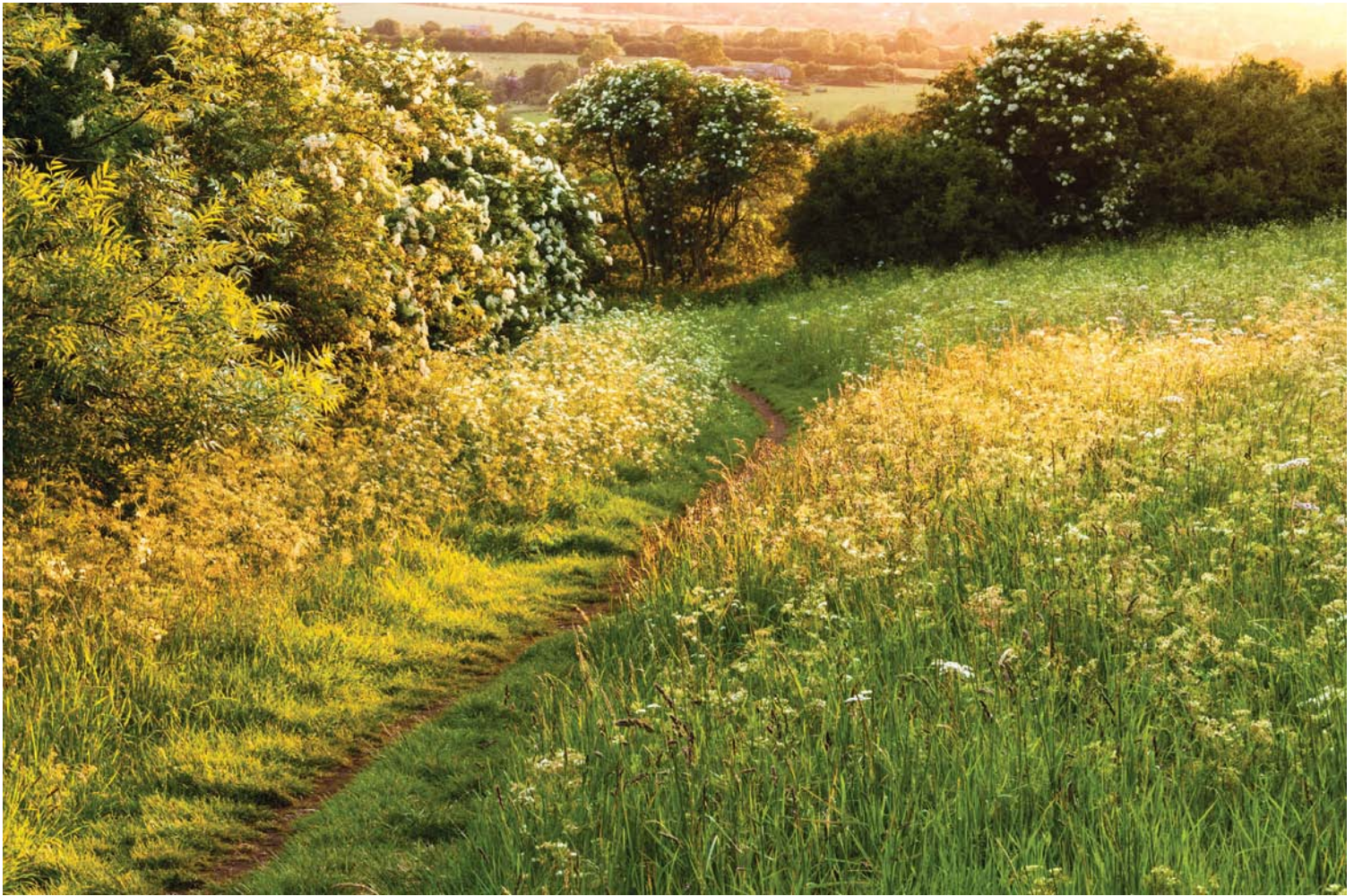
Some of Marc's latest interests include shooting video and working with the latest digital cameras in low light, but his creative approach is not tied to any particular time of day. 'I have realised that there is something about the time of day in conjunction with the weather conditions, the time of year, where I'm at in my own mind, and the equipment I have. It is when this puzzle comes together that those moments are unique, and there are millions of combinations to explore. It is fun to find those times that are so spectacular that you know the chances are very high that you will never see that moment again in your life, even in a place where you live.' ■

*To see more of Marc's work, go to [muenchphotography.com](http://muenchphotography.com), and to find out about his workshops go to [muenchworkshops.com](http://muenchworkshops.com).*

opposite Climber jumping from Mace Rock, Oak Creek Canyon, Arizona

above St Elias Range, Wrangell-St Elias National Park, Alaska





*Sometimes the most rewarding photo opportunities are also the most unexpected, as Andrew Baskott found when his eyes were opened to the rich potential of a local site*

**N**o matter how well you may think you know your home patch, it's still possible to come across new photographic opportunities when least expected, as I was to discover one spring morning.

A casual glance through an open gateway, while driving back from a wasted trip to the local tip (it was shut!), revealed a meadow full of flowering cow parsley and tall grasses. My annoyance at the wasted journey was quickly dispelled, for here was a magical scene just six miles from home.

I'd passed the gate countless times before, but had never once considered its picture potential. Without the cow parsley, I doubt I ever would have; I'm a bit of a sucker for including this wildflower within my spring landscapes, as I love how its delicate white flowers complement the lush greens. The meadow, one of very few in Northamptonshire, lies on the edge of Brixworth and dips gently into a shallow valley, with a narrow path winding through it.

A recce confirmed that evening light would work best at this time of year. And with the meadow's orientation and such a profusion of cow parsley, I sensed that it might be possible to create something special if I could bring all the necessary elements together into one shot.

The decision to include the path was an easy one to make. A hedgerow studded with elderflower cut across the scene, but it would be possible to include a glimpse of the farmland beyond to provide some depth. Timing and light quality were the final two crucial factors for the shot I wanted.

During several visits trying out various other viewpoints, I determined the optimum time for my sought-after shot was about 20 minutes before sunset. By then, the sun would be just above the hedgerow and still illuminating enough of the scene, providing some light and shadow areas as well as backlighting part of the hedge. But it would also mean I'd be shooting almost directly into the sun.

For the shot to work, what I really wanted was for the directional light to be diffused slightly by thin cloud or haze; this would help create a more pronounced warming effect on the scene, while also reducing the risk of lens flare.

After a week-long wait, I was rewarded with warm, diffused sunlight. And even though the cow parsley was now beginning to fade, the resulting image was as special as I'd hoped.

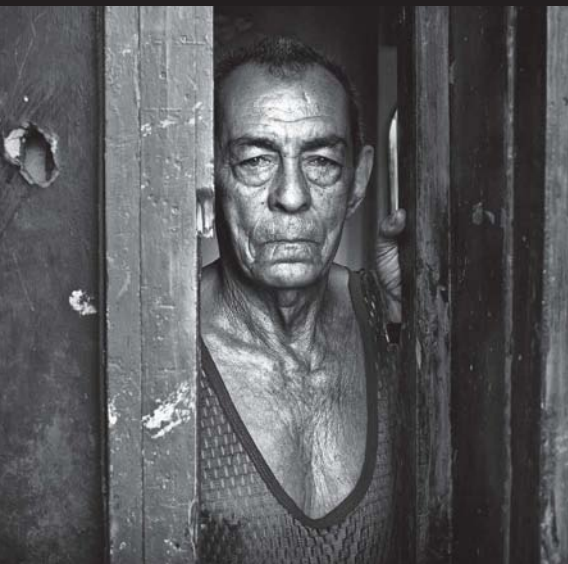
Following this unexpected find, I now consider more closely the less obvious locations, but have yet to come across anything quite as fulfilling as this one. ■

*Nikon D300 with Sigma 28-70mm f/2.8 lens at 62mm, ISO 125, 1/3sec at f/18, tripod, cable release, mirror lock-up*



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# LEARNING ZONE

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## IMPROVE

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**A WORLD OF OPPORTUNITIES...**

Lee Frost shows you how to take your travel photos to the next level



Djemaa El Fna at sunset, Marrakech, Morocco. Canon EOS 1DS MkIII with 17-40mm f/4 lens, 0.6 ND hard grad, ISO 400, 1/100sec at f/6.3, handheld



# How to capture travel images with impact

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Off on your travels this summer? **Lee Frost** offers some pro advice to ensure you come home with images to be proud of

Not too long ago, the thought of trekking to the ruins of Macchu Picchu or wandering among the sandstone monoliths of Monument Valley were but a pipe dream for most of us. In the last decade or two, however, thanks to cheaper air travel, the internet and a proliferation of specialist tour operators, travel to the most exotic, remote and adventurous locations is now accessible to pretty much anyone – and photographers are taking full advantage of that fact. Africa, South America, Antarctica – nowhere is off limits and if you have the time, money and inclination you can travel, literally, to the ends of the Earth.

Photographically, travel offers the ultimate challenge because it pulls together pretty much every photographic discipline there is. One minute you can be shooting a stunning landscape or building, the next a portrait, detail or still life. During the course of a single day you'll have to deal with changing light and weather, employ many different techniques and perhaps use every item of equipment in your backpack. To be a successful travel photographer you need to be a jack of all trades; a creative chameleon able to change your approach instinctively in order to capture the heart and soul of the places you visit. If you think you have what it takes, then read on!



## A SENSE OF PLACE

Once you arrive on holiday it's tempting to dump your luggage, grab a camera, and start machine-gunning everything in sight. Avoid this if you can, as you'll probably end up with loads of boring pictures. Instead, go for a wander to soak up the ambience of the place, perhaps taking just one camera and one zoom so you can grab a few pictures if you see anything of interest.

While you're out, make a mental note of where the sun is in relation to different subjects and scenes, so you can return again and capture them when the light's just right. It's also a good idea to take a guidebook, so you can discover what's in the surrounding area

and avoid missing any great subjects. Postcards can also provide useful information.

Early mornings and evenings are the best times of day to be shooting. During the first and last hour of the day, the sun is low in the sky and the light has a wonderful warmth that brings everything to life. With the sun low you can also use the light in different ways – to side-light a scene so shadows rake across your path, or by shooting into the sun for dramatic *contre jour* images. There also tend to be far fewer tourists around. If you're on holiday with your family, you can grab a couple of hours of quality photography while they're snoozing!



Street scene, Havana, Cuba. Canon EOS 1DS MkIII with Zeiss 21mm f/2.8 lens, ISO 100, f/8, tripod; HDR from six exposures

Famous buildings and monuments are a challenge to photograph because they've been shot to death. Avoid the popular tourist viewpoints and look for something new. Also, think of ways to show your subject in a different context – shoot it from a nearby building or catch its reflection in a car, for example.

### TOP TIPS

- » Experiment with alternative ideas and techniques.
- » Try to avoid the clichés.
- » The quality of the ambient light is vitally important.
- » If you arrive somewhere too late, go back the next day.



Boudhanath Stupa, Kathmandu, Nepal. Canon EOS 1DS MkIII with 17-40mm f/4 lens, polariser, ISO 200, 1/125sec at f/8, handheld



Ox cart at sunset, Bagan, Myanmar (Burma). Canon EOS 5D MkIII with 70-200mm f/4 IS lens, ISO 400, 1/1000sec at f/4, handheld





left Monk's hands, Shwedagon Pagoda, Yangon, Myanmar (Burma). Canon EOS 5D MkIII with 70-200mm f/4 IS lens, ISO 800, 1/320sec at f/4, handheld



right Incense, Shwedagon Pagoda, Yangon, Myanmar (Burma). Canon EOS 5D MkIII with 70-200mm f/4 IS lens, ISO 400, 1/250sec at f/4 handheld

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## IMMERSING YOURSELF IN THE CULTURE

The essence of travel photography is capturing the character of a place in your images so the viewer feels like they're right there, experiencing the sounds, sights, smells and colours as you did. To do that you need to immerse yourself in a place, get under its skin, feel its pulse.

The easiest way to do that is by getting among the people, becoming part of the living landscape. Busy streets, colourful markets, maze-like souks, crowded alleyways – capture the chaos, the swirling smoke, the facial expressions and gesticulations of people shouting to be heard, the clash of old and new, the human machine in full force as

industrious locals rush around. Immersing yourself in everyday life in any part of the developing world can be intoxicating, scary and exhausting all at the same time, but unforgettable too. You'll feel like you're on assignment for *National Geographic*!

Ceremonies, carnivals and parades all make for great shooting, so check out what's going on when you research your trip and maybe plan the trip accordingly. National dress and local customs all help you to tell the story of a place. Ask yourself what's symbolic about a place, too, then make it your mission to find and photograph those things – often you won't have to look very far. Old American cars are synonymous with Cuba, for

example, so you can't visit without photographing them.

Every country has its own cuisine too, so make sure you photograph the food. Order a meal in a local restaurant and shoot it before eating it – a 50mm standard lens used at maximum aperture (so depth of field is minimal) will make any plate of food look interesting. Visit markets to shoot fresh fruit, vegetables and fish laid out in pretty patterns, and head to places where the locals eat.

Pre-trip research is a great way to find out about the culture and customs of a place so that you can then seek them out when you arrive. Fill your head with ideas before you go, and use them for inspiration. And don't expect to get everything first time – you may

need to work on those ideas as the trip evolves, re-shooting and developing them until the images you produce are meaningful.

Don't be afraid to set up shots – if you hire a guide, ask him or her to wear local dress so you can include them in some of your shots.

### TOP TIPS

- » Hang out with the locals.
- » Go back to the same locations several times.
- » Hire a local guide who can show you places tourists never see.
- » Attend local events and celebrations.
- » If it looks interesting, photograph it!



# LANDSCAPES

Different overseas trips have different agendas. Sometimes our aim is to document a place by shooting a range of different subjects, but quite often we may target a destination for its landscapes. Most photographers visiting places such as Tuscany, Iceland or the sandstone states of south-west USA, for example, do so because they are home to stunning scenery. Planning such trips needs to be more detailed and tight. Rather than wandering around in search of inspiration, you should have a fairly good idea of the kind of shots you'd like to take in certain locations. That's not to say you shouldn't be flexible and elect to miss some locations out if you decide more

time is needed in others. If the weather doesn't play ball, you'll need to change your plans, too.

The general techniques of landscape photography remain the same the world over. Your aim should be to capture a scene at its very best – which means finding a good viewpoint and composing the scene in a visually strong way using devices like the rule of thirds, lines and foreground interest to improve composition. A small lens aperture will increase depth of field and record the whole scene in sharp focus.

It's the light that makes or breaks a landscape more than anything else, so your daily routine should revolve around it. Dawn starts and after-dusk finishes will take priority because you're likely

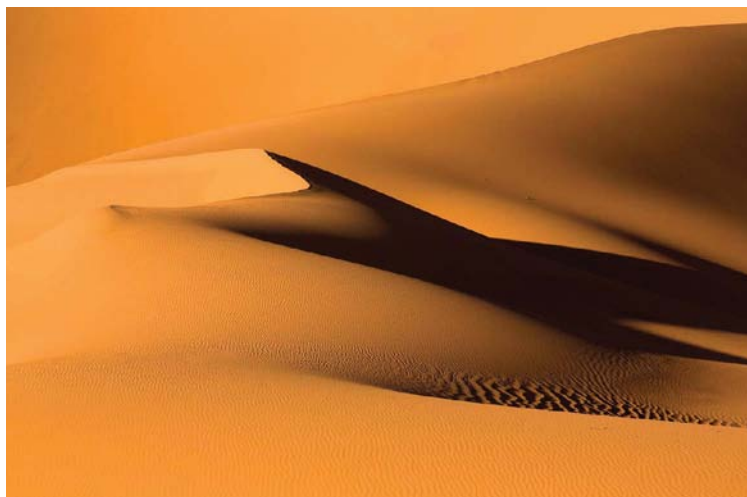
to do your best work in the first and last hour of daylight. This may mean rising in the middle of the night to drive or hike out to a location so you're there well before sunrise, and staying out until late so you don't miss sunset and twilight. The middle hours of the day can be productive in some areas, but more often than not are better invested in exploring new locations or getting back on the

road and heading to the next one.

Make sure you're armed with maps and guidebooks for the area so you can find your way around. A handheld GPS can also be handy in remote areas, allowing you to find specific locations using waypoints. An app such as Photographer's Ephemeris ([photoephemeris.com](http://photoephemeris.com)) is also useful for establishing sunrise/sunset times.

## TOP TIPS

- » Arrive on location with time to spare so you're not chasing the light.
- » Use wideangle lenses to capture a sense of depth and space.
- » Include foreground interest to add scale and lead the eye.
- » A ND grad filter will balance the sky and land.
- » Spend time looking for the best viewpoints.



top left Erg Chebbi, Sahara Desert, Morocco.  
*Canon EOS 5D MkIII with 70-200mm f/4 IS lens, polariser, ISO 200, 1/40sec at f/16, tripod*

top right Morning mist, Tinerhir, Morocco. *Canon EOS 5D MkIII with 70-200mm f/4 IS lens, ISO 200, 1/200sec at f/8, tripod*

bottom Punakha Dzong, Punakha Valley, Bhutan.  
*Canon EOS 1DS MkIII with 24-70mm f/2.8 lens, ISO 100, 1/15sec at f/11, tripod; stitch of six images*



## ESSENTIAL KIT FOR TRAVEL

The key to a perfect travel photography kit is making sure you cover all bases without finding yourself laden down with heavy equipment.

Start out by choosing a suitable backpack. If it's too big you'll want to fill it, plus you may have problems taking it on a flight as hand luggage (usually 56cm long x 45cm wide x 25cm deep is the maximum, and the weight varies). Buy one especially for the trip, if necessary. What you put in it will depend where you're going and the type of subjects you'll be shooting, but here's a checklist for a good all-round travel photography kit:

- » A DSLR body – if you have a back-up body it's worth taking it, just in case.
- » Focal lengths from 12-150mm (17-200mm on full frame), which can be covered by two or three zoom lenses.
- » A 50mm prime lens – light, fast and sharp; perfect for low light.
- » UV protective filters placed on each lens.
- » A polarising filter to boost colours and improve skies.
- » 0.6 and 0.9 density ND grads to control sky brightness.
- » Lens hoods to avoid flare.
- » A compact but sturdy tripod and a remote release.
- » Micro-fibre cloths, dust blower, anti-static brush and sensor cleaning kit.
- » Polythene bags – for cameras and lenses in dusty places.
- » Plenty of memory cards.
- » Spare batteries.
- » Battery chargers.
- » Plug adaptor to fit local sockets.
- » Storage device or laptop to back up images.

**Don't buy a new camera just before a big trip – you need to be familiar with your equipment so you can use it instinctively.**



## PORTRAITS

The people you meet on your travels are as much a part of the country as the buildings and landscapes, so make sure you shoot some portraits. Approaching strangers and asking them to pose for you is quite scary, but when you've done it a few times it gets much easier. Most people will be flattered by your request, so grit your teeth and do it – the portraits you take may end up being your favourite shots of the trip.



Trinidad, Cuba. Canon EOS 5D MkIII with 70-200mm f/4 IS lens, ISO 100, 1/640sec at f/4.5, handheld

You should always treat local people with dignity and respect but, equally, don't feel you need to know their life story. Most folk are busy and don't have time to spend ages chatting! Having approached someone and said 'hello, how are you?' (it's handy to know a few words of the language), all you need to do then is ask 'photo?' and gesture towards your camera. If the person says 'no', respect their wishes and walk away. If they say 'okay', as many people do, then it's time to get to work!

Most photographers mess up here. Having found a willing subject, they rattle off a few quick frames then scuttle nervously away, but you need to take control of the situation. Quickly assess the light and background and, if necessary, ask your subject to move. Shade is always better than harsh sunlight and an uncluttered background, such as a plain wall, is better than a messy one. If they insist on a cheesy grin, show with your own face that you don't want them to smile, and if they want to do thumbs-up (many people do), ask them to drop the thumbs. You want serious portraits, not holiday snapshots!

A short telephoto focal length of 85-135mm is ideal for taking head and shoulders portraits. Remember to set a wide aperture – between f/2.8 and f/4 – so that the background is thrown out of focus. Alternatively, switch to a wideangle zoom and include your subject's surroundings so the portraits tell a story about them.

To pay or not to pay? It's a tricky one. If payment is requested then don't take any shots unless you intend to pay. Equally, don't get fleeced into handing over a small fortune – £1 or less is more than enough for a load of shots. For kids, rubber balloons or pencils are preferable rewards.

## TOP TIPS

- » Show your subject some of the shots you've taken to break the ice.
- » Always focus on your subject's eyes.
- » Keep shooting until you've got some strong images.
- » Where possible, use available light, not flash.
- » When photographing kids, get down to their level by kneeling or sitting.



## TELL A STORY

Good travel photographers are storytellers. They use images like words, to visually describe a place in a way that makes the viewer feel like they've been transported there. Sometimes you can do that in a single image, but you're likely to be more successful if you shoot a series of images that work like the pieces in a jigsaw puzzle and together create the bigger picture.

**1** Take establishing shots – the classic views that everyone expects, but do them well, in good light, with a strong composition.

**2** Capture moving subjects as well as static ones. Use techniques such as panning to emphasise movement in passing cars and people rushing, or long exposures to blur crowds of people in busy squares and markets.



**3** Look for subjects within the bigger scene – interesting details, patterns, textures, colours and cultural symbols that reveal tantalising glimpses of where you are.

**4** Think about how the images might work together as a portfolio to tell the story. Imagine you're shooting for a magazine article but there are only images, no words. How can you get the story across?



**5** Listen to local music, visit bars and cafés, hang out with the locals and let what you see, hear, smell and taste inspire you.

**6** Sunrise and sunset are highly evocative, so find a good viewpoint for one or the other – or both!

**7** You need portraits in your portfolio, so approach locals, ask if they'd mind posing for a few photographs, and take your time. This will ensure you get strong images rather than snapshots.

**8** Capture life on the streets – crowds, congestion and the general chaos.

**9** Take shots at night – the mood of a place changes completely after dark.

**10** It's worth writing a shoot list so that you don't forget anything important.

## MANAGING YOUR WORKFLOW

A common factor that tends to unite all travel photographers is the fact that it's almost impossible to return home from a trip without a lot of images – often thousands! When you're shooting, you tend to forget that you've got to process the images once you're back home, which can be daunting.

To minimise your workload back home, try to ensure your images are as close to finished as possible when you take them. Use a ND grad to tone down the sky, for example, instead of blending images in Photoshop. Get the exposure right instead

of just thinking you can sort it later. Also, while it's a bad idea to delete too many images while you're away, it's worth doing a daily edit and getting rid of anything that's obviously no good – shots ruined by camera shake, for example. Do this after you've downloaded and backed up so that you still have everything on the memory cards, just in case.

Some photographers like to process images while away. This can be good for inspiration, but you need a decent laptop with a calibrated screen, and you shouldn't waste valuable shooting time on image processing when

you could be outdoors taking more great shots.

If you shoot sequences of images for stitched panoramas, HDR or exposure blending, stick to a system so the images are easy to identify once you're home. Maybe shoot your hand at the start and end of the sequence so you know that the images between the hands need to be combined. This fills memory cards faster but could save confusion later.

When you do get round to processing the images, avoid the temptation to go over the top. The best travel images are the ones

that look natural and capture a true sense of place, so don't get too heavy handed with colour saturation, the presets in imaging software and techniques such as HDR. Keep it natural and your images will be better for it.

What to do with all those images? Why not turn your favourites into a Blurb book (blurb.com), create an AV presentation for your camera club, design your own website (check out klikpic.com) or sign up to an image sharing site such as Flickr where you can share your travel images with a global audience and receive welcome feedback.

**TAKE PART!** Enter our 'travel photography' competition – turn to page 111 for details.



# THE PHOTOGRAPHER'S APPRENTICE

This month Chris Weston sets his apprentice, Monique Brignoni, the challenge of capturing an image that informs us not just about the animal but also tells a story of where it lives

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## THE FIFTH ASSIGNMENT WILDLIFE IN ITS ENVIRONMENT

### THE PROFESSIONAL: CHRIS WESTON

Wildlife photography is often seen as the realm of super-telephoto lenses. But to focus solely on the animal is to miss a broader picture – that of the subject in its environment. It's akin to landscape photography, with the animal or animals as the main subject. Therefore, when thinking about composition, you have to consider the factors that make a great landscape image.

Placement of the subject is critical. In pure

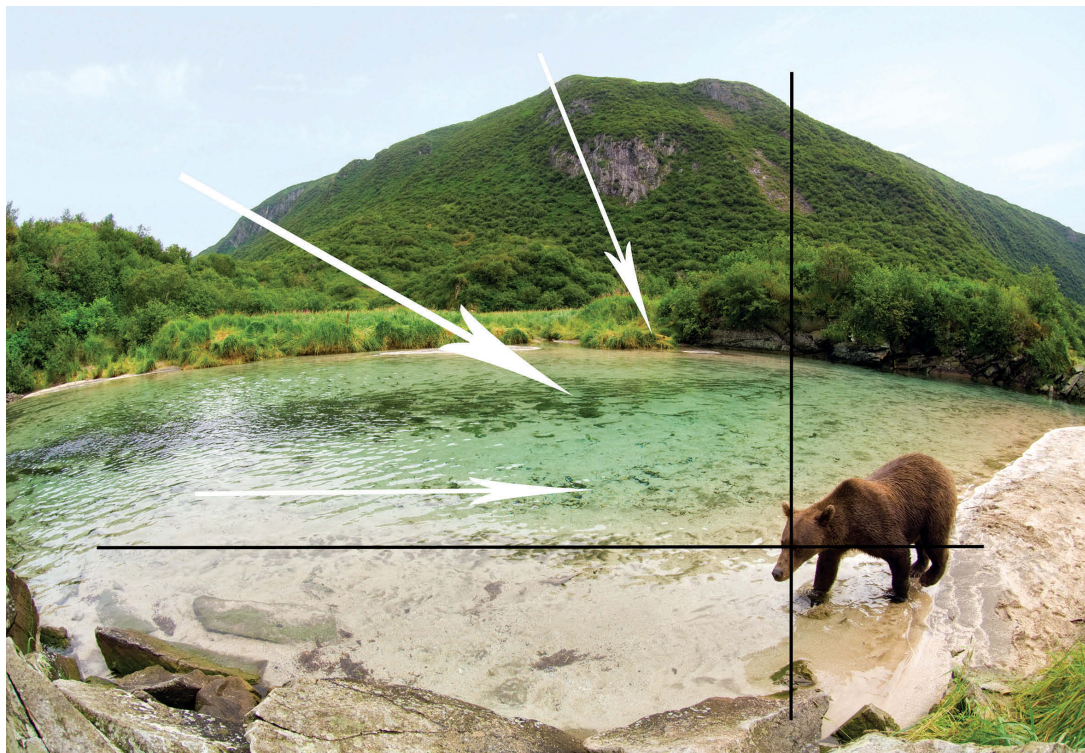
wildlife photography, positioning the subject in the centre of the image frame helps to isolate it from the background and remove distracting background clutter. For this exercise, however, using the rule of thirds will help to open up the space around the subject, drawing attention to the surrounding environment.

Depth of field is also important to consider, as it determines emphasis. When detail is visible,

we look at it, study it, and pay attention to it. When detail is lost in out-of-focus blur, we ignore it. So, for a portrait of an animal you would use a large aperture to minimise depth of field, blurring background detail. In this case, however, Monique needs to include the background in the composition, which will require greater depth of field – something she has to think about when choosing her exposure settings.



For this image, I wanted to tell the story of the orangutan's home. I used a fisheye lens to create an angle of view wide enough to include the full height of the trees and a narrow lens aperture to increase depth of field.



By placing the bear on one of the points of the rule of thirds, the eye is drawn to the landscape behind the subject, giving it emphasis and bringing it into the picture space.



## THE APPRENTICE: MONIQUE BRIGNONI



**Monique:** When I was given this challenge I thought it was going to be hard because, once I see an animal, I get so excited that all my attention is directed on it. At that point, no lens seems long enough. My instinct is to fill the frame with the animal. I want to be there, so close that I can feel its breath.

Although I love being in outdoor environments, I find it hard to express the landscape through photography. I find it hard to replicate the beauty in a two-dimensional image.

This assignment forced me to broaden my perspective, to think outside of my well-defined box. And I must admit that I was pleasantly surprised by the results. The images I captured give me a real sense of the place I love so much, where I appreciate the presence of the wildlife. For me, this represents the beginning of the visual journey – being in the same environment and sharing the beauty of the land.

On one occasion, I was admiring some swans on a small patch of water. Then, slowly, slowly a coyote appeared out of the distant mist. The swans saw him and kept their eyes

on him. I took a few pictures of both the swans and the coyote, telling the story of predator and prey. Then, remembering my assignment, I focused on the coyote alone, far away in the snow, and I started to see what Chris wanted me to experience through the assignment.

In Yellowstone in winter, the vast open landscape is white with snow as far as the eye can see. You feel so humble, so tiny in this incredible, ethereal land. Silence and peace were my constant companions. As I watched the coyote in the snow, it seemed we were sharing the same story.



**Chris says:** In both of these images, the monotone backdrop contrasts nicely with the more colourful coyote, helping it to stand out, and the subject placement is perfect. Both compositions make the environment an important feature in the photograph.

### Chris's feedback

I set this challenge to purposefully broaden Monique's creative vision. I had noticed that, with a camera at least, she often focused so much on the wildlife that she ignored the photographic potential of the environment in which her subjects lived. I wanted to

emphasise the connection between wildlife and wilderness.

Her images show how quickly she adapted, often taking a playful or more abstract approach to the assignment. The amusing image of the elk and the road sign show that she fully understood the concept of her task,

while the classic image of bison set against the backdrop of the mountains shows a great appreciation of the environment.

Whether I've managed to broaden her vision going forward, we have yet to see but, for now, she's passed the test with flying colours.



**Chris says:** This is a more classic image of wildlife in its environment. The light falling on the mountain really helps to emphasise the landscape, and the bison are well positioned to add foreground interest.



**Chris says:** Monique has used the road sign in a clever way to tie the wildlife and landscape together.

**THIS MONTH'S VERDICT:**  
**You're hired!**

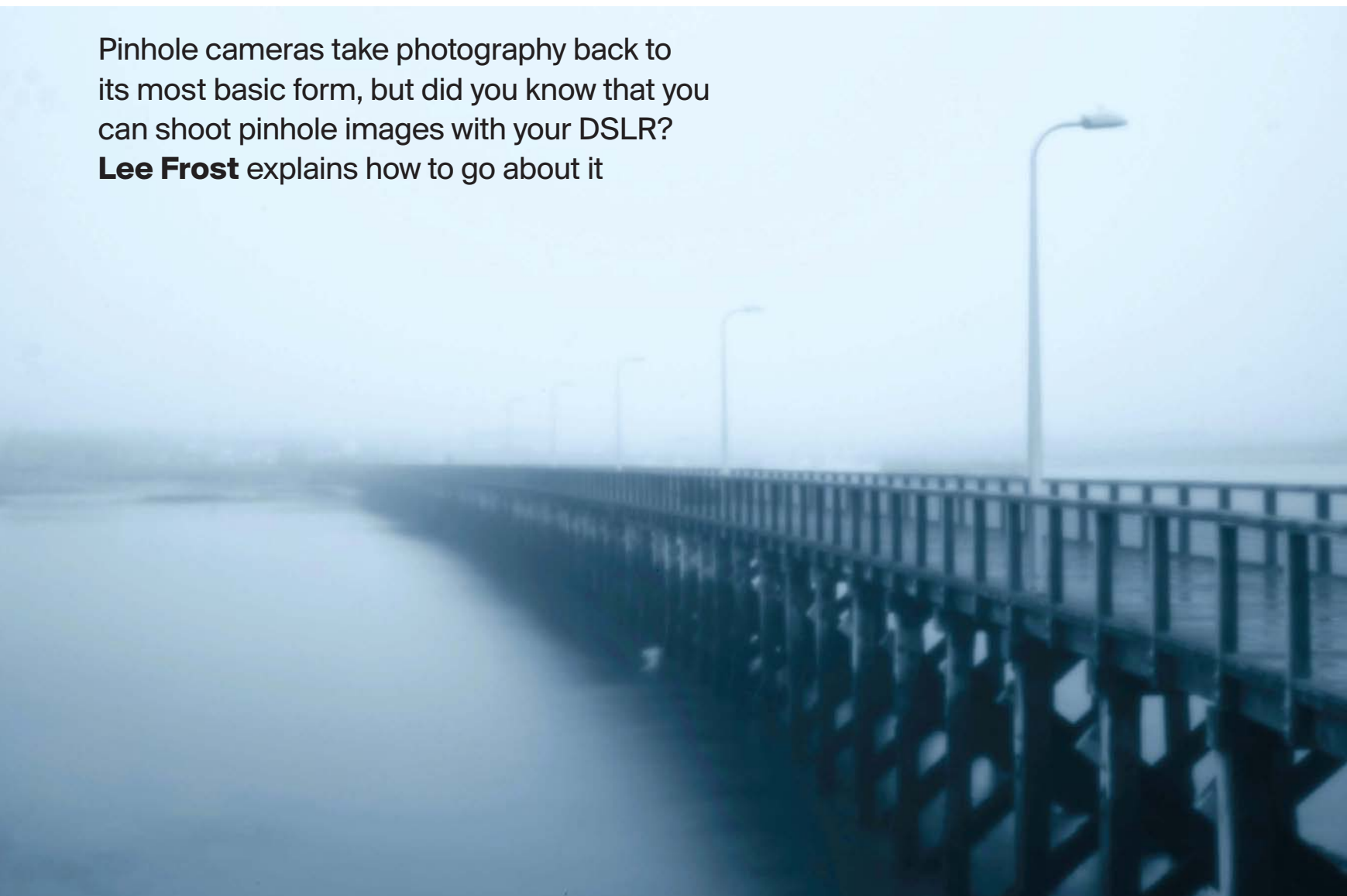


QUICK GUIDE TO...

# Digital pinhole photography

Pinhole cameras take photography back to its most basic form, but did you know that you can shoot pinhole images with your DSLR?

**Lee Frost** explains how to go about it



Photography as we know it may be less than two centuries old, but the technique of creating an image by passing light through a small hole has been around for more than 2,000 years. That's basically what pinhole photography is all about – using a small hole instead of a lens to project an image on to a light-sensitive material.

The latest incarnation of this primitive art combines old and new technology, so you produce pinhole images using your DSLR. Instead of a lens, a bodycap is fitted to the camera. It has a hole in the centre and a metal disc with a tiny pinhole in it, which is placed over the drilled hole. The pinhole acts as both the lens and the aperture and produces images that have a characteristic softness.

Digital pinhole photography suits a range of subjects, from landscapes and architecture to portraits and still life. It's also much easier than using an analogue pinhole camera, as you can see what you're doing, making composition easier. You can also assess your images instantly and make any changes to improve the end result. It's also great fun, and a welcome break from the sharp and shiny world of conventional digital photography.

## HOW TO SHOOT DIGITAL PINHOLE IMAGES

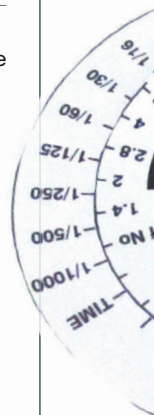
» Exposures are usually long when shooting with a pinhole, so mount your camera on a sturdy tripod to avoid shaky images, and trip the shutter with a remote release.

» It's difficult to see through a pinhole using your DSLR's viewfinder, as the hole is so small, but live view should give you a clearer view, enabling you to compose the shot.

» Your camera's TTL metering should give reasonably accurate exposures, but use the exposure compensation to correct any errors, if necessary.

» You can't focus, but you don't need to. Because a pinhole is so small it gives you extensive depth of field, so everything will be sharp, from a few inches to infinity.

» Because the images will be quite soft, it's best to concentrate on simple, bold subjects, such as trees, statues and buildings. If you shoot pinhole portraits, make sure your subject stays still.





## FIVE ESSENTIAL TIPS

1

Ignore the fact that pinhole images aren't very sharp – that's what makes them beautiful. And print your images nice and big.

2

If you want to keep the exposures brief, to avoid subject blur increase your DSLR's ISO to 3200, 6400 or even beyond. The latest cameras give superb quality at high ISOs.

3

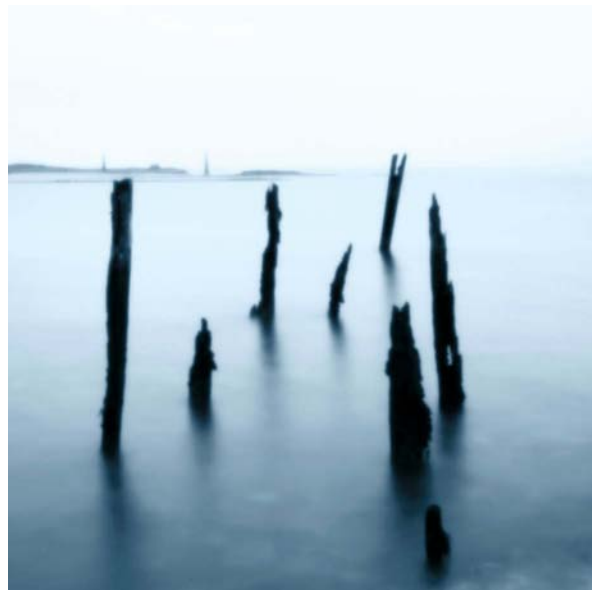
If your pinhole images look flat, adjust levels or curves to boost contrast. Also adjust vibrancy to enhance the colours.

4

Pinhole images can look great in black & white because it enhances their nostalgic feel. Try toning the images with sepia or blue, too.

5

A pinhole bodycap weighs just a few grams and takes up no space in your camera pack, so carry it at all times to use it whenever you find a suitable subject.

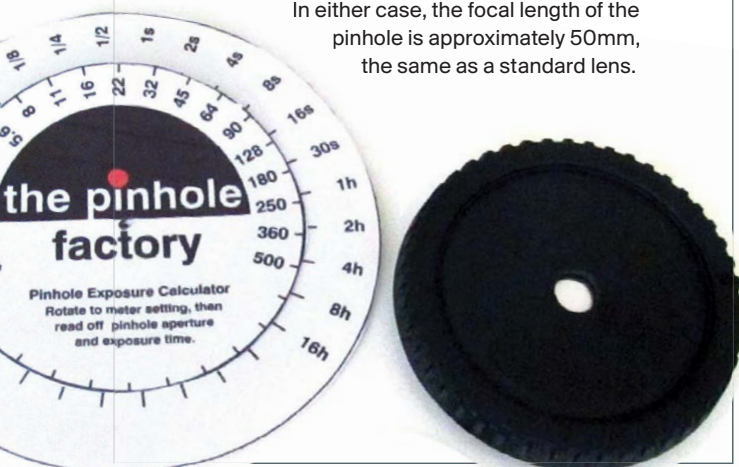


### PINHOLE BODYCAP

Pinhole Solutions in Birmingham ([pinholesolutions.co.uk](http://pinholesolutions.co.uk)) manufactures laser-cut pinholes. All you need to do is send them a bodycap in the same fit as your DSLR and they will return it with a pinhole fitted, ready to use. The cost is £35 and the service takes no more than one week. You'll also receive an exposure calculator, though you should find that your DSLR handles the exposure fine using TTL metering.

A cheaper option is to order an etched pinhole and fit it to a bodycap that you've drilled a hole through yourself. They cost £15 including postage, and come as a 1cm diameter metal disc with the etched pinhole in the centre. Ask for a 0.3mm pinhole, as this is the optimum size for a DSLR and has an effective aperture of around f/180.

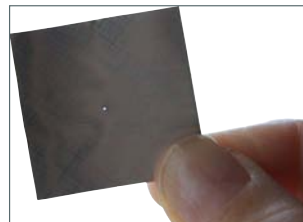
In either case, the focal length of the pinhole is approximately 50mm, the same as a standard lens.



## HOW TO MAKE YOUR OWN PINHOLE

Although you can buy a ready-made pinhole body cap, it's easy and fun to make your own. Here's how:

- 1 Enjoy a can of fizzy drink, and when you're done cut out a 1x1cm piece of aluminium from the can with a pair of scissors and flatten it out.
- 2 Place the piece of can on a hard surface and press down on the centre with a ballpoint pen to make a small dent in its surface.
- 3 With a piece of wet-and-dry paper, or a very fine nail file, gently rub down the protrusion caused by the dent until there's just a thin layer of metal left.
- 4 Carefully push the point of a needle through the thin part of the metal, making sure the point of the needle only just passes through it, to make a tiny hole.
- 5 Place the needle through the back of the hole and twist it gently to get rid of any imperfections in the hole. The smaller the pinhole, the better.
- 6 Drill a neat hole in the centre of a plastic bodycap 5-6mm in diameter using an electric drill, and sandpaper either side to get rid of rough edges (see right).
- 7 Tape the pinhole inside the body cap using black tape so that it's light-tight, then attach the body cap to your DSLR body, and you're ready to go.







*Being careful not to take his image beyond the realms of reality, Pete Bridgwood makes carefully considered colour adjustments to enhance the atmosphere of his Skye view*

Elgol is an iconic destination for seascape photographers. The views to the north-west across the bay to the Black Cuillin mountains are perhaps the most photogenic, but it's always worth considering alternative views, especially in such a well photographed location. I chose to point my camera south-west, framing this wonderful sprawling rock formation with Soay on the horizon to the right and the Isle of Rum fading into the distance on the left side. Elgol feels like a profoundly spiritual place, evoking a primeval perception, a sense of ancient majesty; I wanted to create an image that encapsulated such powerful feelings.

My main task on location was to ensure that I captured a technically perfect Raw file that would allow some expressive opportunities in post-processing. For photographers following the fine art ethic, it seems that the creative processing of a landscape photograph can sometimes contribute more to the final image than all the decisions made at the time of capture. I am reminded of the sage advice about mastering the use of filters, however: it should never be apparent in the final photograph that they have been used. Similarly, as we become more adventurous with creative processing, whenever realism

is our intent, an excessive degree of manipulation should never be obvious to the viewer, if the image is not 'believable', it will be quickly dismissed. Indeed, the ultimate goal for any digital fine art photographer is to master the art of image processing to such a degree that it becomes possible to create images that appear entirely realistic, regardless of the degree of dissimilarity to the original scene. Pushing the boundaries of realism can create a potent but subliminal sense of mystery, but for every image there are limits.

The scene at Elgol was significantly more colourful in reality than in my photograph. It had a more uplifting 'happier' appearance, but a faithful depiction failed to convey the desired gravitas. I wanted to desaturate the image, to subdue colour contrasts. The final steely blue palette was achieved by selective desaturation of just the blue primary (accessed in the 'camera calibration' panel in Adobe Lightroom). Selective desaturation of blue like this has a longstanding heritage; at a basic level, images become harmonised by the removal of excessive colour contrasts, but there is also a profound aesthetic benefit. Such meticulous attention to nuances of hue can completely transform the feel of an image. ■

Elgol, Isle of Skye.  
Canon EOS 1Ds  
MkIII with Canon  
EF 24-70mm f/2.8L  
II lens at 24mm,  
ISO 100, 30sec  
at f/9, Manfrotto  
055CXP03  
tripod, Manfrotto  
405 Pro Geared  
Head, Lee Big  
Stopper and  
2-stop ND grad



# WILD PHOTOGRAPHY HOLIDAYS



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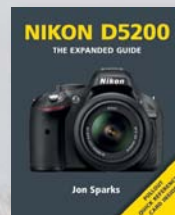
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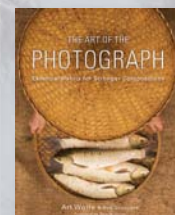
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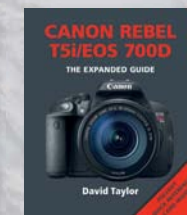
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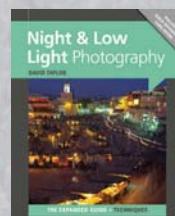
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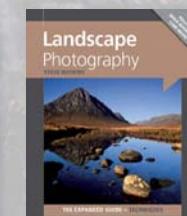
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# THE ANSEL ADAMS WILDERNESS

*In a breathtaking new book, National Geographic photographer  
**Peter Essick** pays homage to Ansel Adams and the dramatic  
Sierra Nevada wilderness area named in his honour...*

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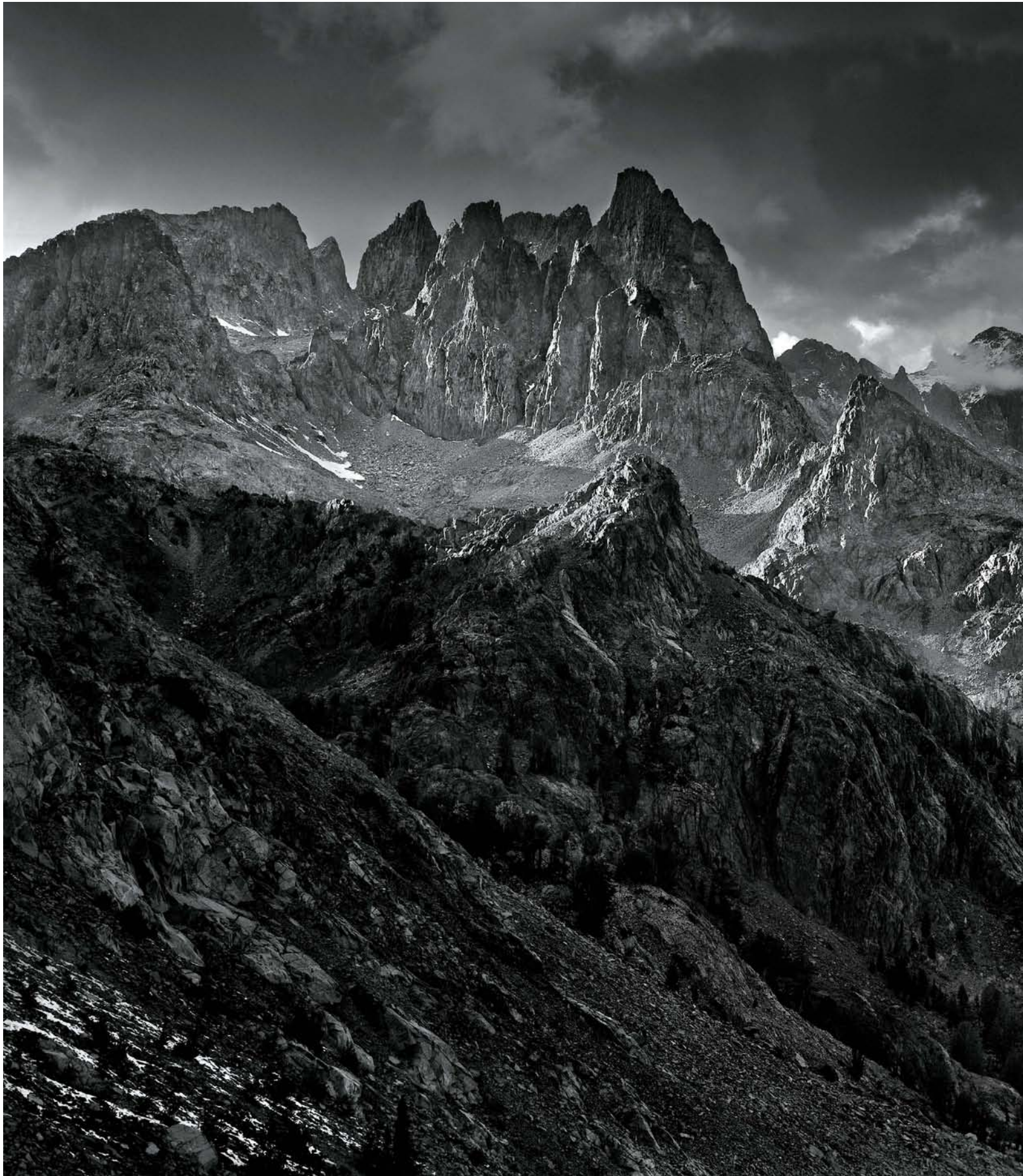
**S**ome years ago, I discovered Ansel Adams' book *Sierra Nevada: The John Muir Trail*, which showcases the stunning wilderness of California's Sierra Nevada. This breathtaking landscape is home to the famous Minarets, whose sharp, jagged peaks have attracted daring climbers for more than a century. Adams' photos immediately struck me as simple yet elegant compositions;

his straightforward black & white approach perfectly complements the purity of the mountains. These images left an indelible impression on me.

Like Adams, I am a native Californian familiar with the High Sierra, and some of my first successful photos were of this wilderness area (located between Yosemite National Park and Mammoth Lakes, and renamed for Adams following his death in 1984). For 25 years I have

travelled throughout the world as a photographer for *National Geographic* magazine, but the High Sierra has always had a special place in my heart. So in 2010, after studying the book further, I submitted a magazine story proposal about the Ansel Adams Wilderness. I couldn't imagine a more fascinating project than taking black & white photographs of Adams' sacred territory – sacred in part because of his art that immortalised it.









[previous page](#)

## Snowstorm, near the Clark Lakes

The wind was gusting upward of 50 miles per hour with limited visibility. Sometimes the trees completely disappeared in a whiteout, but at other times they became faintly visible. I experimented with different shutter speeds, and 1/60 second seemed to show the streaks of snow best, which of course show up better against a black background.

*Canon EOS 1D MkIV with 24-105mm lens,  
ISO 100, 1/60sec at f/11*

## Minarets, from Nancy Pass

I made a nine-mile hike alone in October and camped at Superior Lake at the base of Nancy Pass. The next morning I carefully made the 500-foot climb to the pass with a full pack and camera gear. At the top, there was just a little ledge to set up a tent, but I did so quickly and then started photographing. There was an afternoon storm that was clearing, and sunlight streaming in from just above and behind the Minarets. I used a two-stop neutral density filter to darken the sky and enhance the mood of the scene.

*Canon EOS 1Ds MkIII with 24-105mm lens,  
ISO 100, 1/20sec at f/16*





### Pines in Snow

I wanted to get some aerial photographs of the Ansel Adams Wilderness and was excited to see how the landscape would look from the air right after a large snowstorm. In a Cessna 180, I spotted some pines among the snow near Gem Lake. The afternoon backlight was causing shadows of the trees on the snow to appear almost exactly the same size as the trees themselves. This is a perfectly natural phenomenon that happens every day at this hour, but we are more accustomed to seeing reflections on water that produce this effect. To me, this photograph fits what Adams called an extract, when a photographer captures a portion of the scene in the viewfinder that reflects the emotional response that he or she felt at the time.

*Canon EOS 1D Mk IV with 70-200mm lens, ISO 320, 1/3000sec at f/8*





## Parker Creek

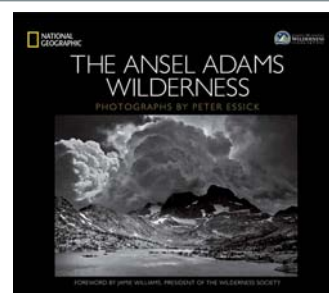
Diffused afternoon light hit the aspens in the background while the creek was in shadow. In making the print I lightened the foreground a bit, but kept the background trees lighter so that the eye follows the creek through the frame. In Photoshop it was possible to lighten the golden leaves, using the digital equivalent of a yellow filter when I made the black & white Raw conversion.

*Canon EOS 1Ds MkIII with 16-35mm lens, ISO 50, 3sec at f/16*

## THE ANSEL ADAMS WILDERNESS – GET THE BOOK

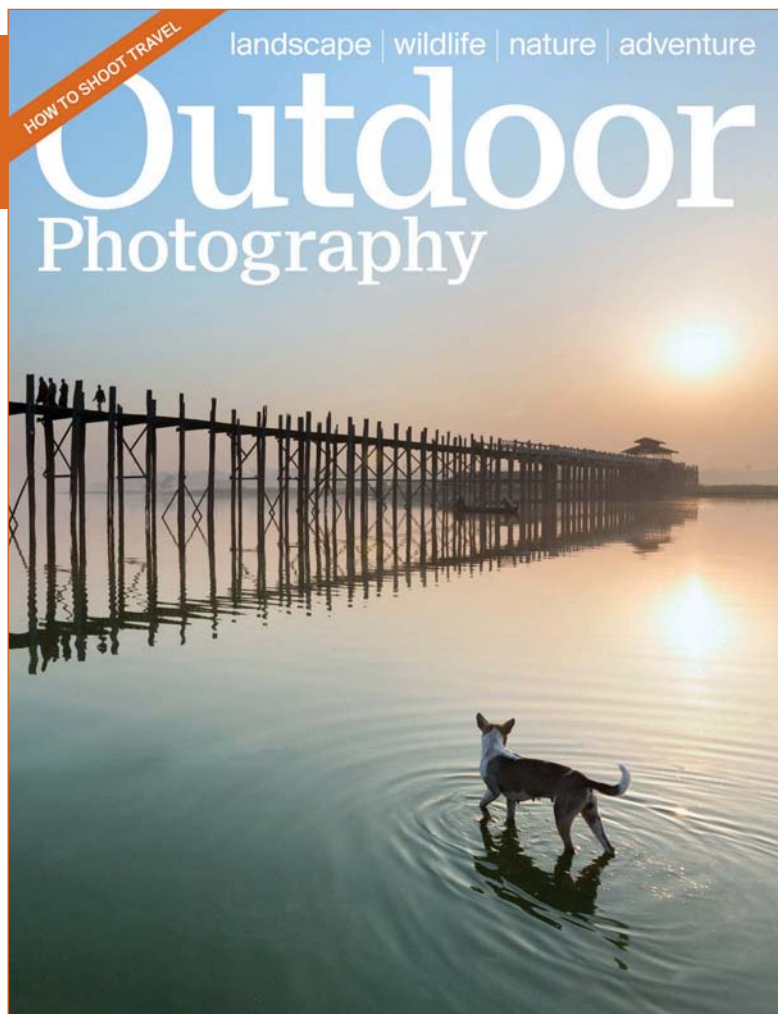
Featuring 40 exquisite black & white photographs, Peter Essick's superb book celebrates one of America's greatest wilderness areas, 75 years after its landscapes were made famous by Ansel Adams. Rather than attempt to follow in Adams' footsteps, Essick was keen to photograph his own interpretations of the national park's powerful landscapes. The result is a collection of images that pays tribute to one of photography's great masters while showcasing the beauty and wonder of the area with a fresh perspective.

*The Ansel Adams Wilderness: Photographs by Peter Essick* (ISBN 978-1426213298), published by National Geographic, is available now and costs £18.99.





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# Nature on demand?

*As nature photography grows in popularity, so does the demand for ready made image-making opportunities. Peter Cairns is all for getting people closer to wildlife, but says this approach should not be at the expense of creativity*

Years ago, a mate of mine predicted that nature photography would become the new golf. I'm not sure I agreed with him back then, but I do now. Let's face it, (generally speaking) we've all got more money, we're all in better health and we all have more leisure time.

It's not surprising, then, that lots more people are taking advantage of increasing opportunities to get up close with and photograph charismatic wildlife. Nature photography is the new golf, now practised by thousands upon thousands of lens-wielding enthusiasts across the world. And where there is demand, there is supply.

I've spent the last few weeks satisfying some of that demand up here in the Cairngorms. Ospreys are very much the in thing right now, and we've accommodated several groups of photographers all champing at the bit to get up close to this icon of the Scottish Highlands. It's completely understandable, of course; the prospect of a diving or feeding osprey just metres from your hide is mouth-watering to any photographer, myself included. What's more, it would have been unthinkable just a few years ago. Once the shots are secured, the immediacy of the internet ensures they are visible to the world, creating even more demand for even more osprey encounters. Is this a good thing? On balance, and notwithstanding my own business interest in photo-tourism, I think that yes, it is a good thing.

So what's the problem? Well, I'm not sure there is one... yet. But there is talk of creating an additional osprey facility in the Cairngorms over and above those that already exist. There is talk of an artificial concrete pool, an artificial background and a hide on rails to take account of the lighting and wind direction. There is talk of tower hides and cleverly engineered feeding stations. And why not? These techniques are already applied for a range of species both in the UK and elsewhere in Europe. In Hungary you can tilt tree-mounted mirrors from your hide to ensure optimal lighting; you can even take images of wetland birds in Costa Rica from the comfort of your armchair in Burnham-on-Sea. All it takes to secure a photographic trophy is a timely click of your mouse.

So where's it all going? What does the future hold? If truth be told, I've no idea, but I do think there are dangers from an over-dependence on industrialised photographic opportunities. There's the obvious likelihood of our audience getting bored with images that are, after all, very similar. Perhaps more serious, however, is the potential loss of creativity and connection with your subject. Go back just a generation and the images that etched themselves on my mind were by photographers who spent hours, days, even weeks, preparing, preconceiving and then finally capturing the shot. Without that lead-in period, without the time to let our imagination run wild, and without the freedom to interpret our subject in our own way, is there not a danger that the present generation of photographers – the new golfers – will become creatively stifled? Artistically straightjacketed? Photographically constipated? And, even worse, we may lose that real connection with our subject. That connection, that momentary empathy – real or imagined – is why I first picked up a camera and is why, to this day, I consider myself a nature lover way before being a photographer.

I don't want to be misunderstood here. I'm a great advocate for anything that gets people inspired about nature, and there's no doubt that a close encounter with an osprey, kingfisher, badger or fox does exactly that. I'm also a fan of sustainable wildlife tourism, but my concern is that the increasing tendency towards ready made image-making opportunities, will become an addiction and will replace, rather than complement, the traditional approach of working your patch and creating your own unique images; telling your own story.

Of course I want people to continue to rent our hides; of course I want them to get that buzz that feeds us wildlife photographers, but not at the expense of their potential to be individually creative. Images secured from pay-to-use hides should sit alongside images shot in a local woodland or town park. It would be a great shame if the photographic teachers of today, for the sake of a quick buck, taught the new wave of wildlife photographers not to think for themselves. Modern day nature photography needs homogeneity like a hole in the head. ■





Winner Dog Photographer of the Year 2013 Roger Sjolstad / The Kennel Club ©

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Western Hill, Cornwall by Andrew Ray

## ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by OP. Walk distances are one-way only):



**1/5 Easy access** – you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.



**2/5 Some gentle walking** – generally less than a half mile – is involved, which may be on mixed quality paths.



**3/5 A walk of up to about two miles**, over quite easy terrain.



**4/5 Medium length hike – up to about four miles** over mixed terrain, possibly with some quite steep gradients.



**5/5 The most difficult access.** Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/exposed coastal paths or mountain ridges) over any distance.

# LOCATIONS GUIDE

## 48 Viewpoints of the month

- 1 Hallin Fell Cumbria
- 2 Fairbrook Derbyshire

## 52 Viewpoints

- 3 Dunkery Beacon Somerset
- 4 Wells Beach Norfolk
- 5 Fanad lighthouse County Donegal
- 6 Baslow Edge Derbyshire
- 7 Plockton Highland
- 8 Elgol Isle of Skye
- 9 Western Hill Cornwall
- 10 South Stack lighthouse Anglesey



Map plottings are approximate



# Hallin Fell, Cumbria

During a short trip to the Lake District, **Sean Lewis** heads up on to a fell that rises from the southern shores of Ullswater and captures a magnificent south-facing view, complete with a dramatic sky

**H**allin Fell sits on the southern shores of Ullswater. From the summit, to the north, east and west, there are panoramic views over Ullswater itself. The view to the south commands a glorious vista over two dales, Martindale and Boardale, with Beda Fell rising between them.

On a fleeting visit to the Lake District one fine August day, I chose this location for its quick access from the M6 and the short distance of the walk from car to summit. The gentle climb up the bracken-clad hillside from St Peter's Church in the village of Pooley Bridge is one of the less strenuous walks in the Lakes and can be done at quite a leisurely pace. Having never been to this fell before, I was filled with anticipation as a generous helping of clouds and dancing sunlight painted the landscape behind me. As I made my way up the fell, the view over Martindale expanded, with a patchwork of dry stonewalls winding and weaving their way through the land, as they have done for so many years. Higher up still, Boardale comes in to

view, with the hill running from Beda Fell protruding between the dales like a sleeping giant. From here, the temptation for photography becomes too great. I took a short deviation from the main path and made my way through the bracken to find a suitable viewpoint for the image that was germinating in my mind. I wanted an image that spoke of the Lakeland landscape before me, the two dales with signs of man's presence within them, and the bleak high fells that tower above.

On finding my viewpoint, I set my camera up on my tripod to compose my shot with a 5x4 aspect ratio in mind. Compositionally speaking, I wanted Beda Fell on the left, creeping down to the right while pulling the white farmhouse away from the edge of the frame. I wanted the contours of the bracken-clad slope in the foreground to flow with the rest of the image, so a final shift of the tripod was needed.

With the composition arranged, now was the time to select filtration. I wanted to darken the fleeting blue sky to prevent



10 miles from Penrith | 108 miles from Manchester | ACCESS RATING      

## PLANNING YOUR TRIP



**How to get there** From the M6, take junction 40 and head towards Keswick on the A66. After one mile, turn left off the roundabout and on to the A592. Carry on down this road for three miles, then turn left on to the B5320. Carry on through Pooley Bridge and take the second exit off the roundabout. Drive 200 metres down the high street and turn right, where the houses end. Stay on this road for four miles and park at St Peter's Church car park. The walk starts immediately above the car park.

**What to shoot** Dramatic views over Martindale,

Boardale and Ullswater from the top of the hill.

**Best time of day** Early morning and late afternoon.

**Nearest food/drink** The Sun Inn, Pooley Bridge, Ullswater, Penrith, CA10 2NN, 01768 86205, [suninnpooleybridge.co.uk](http://suninnpooleybridge.co.uk).

**Nearest accommodation** Howtown Hotel, Ullswater, Penrith, CA10 2ND, 01768 486514, [howtown-hotel.co.uk](http://howtown-hotel.co.uk).

**Other times of year** Winter for snow.

**Ordnance Survey map** OL 5

**Nearby locations** Derwentwater (21 miles); Buttermere (30 miles).





it from blowing the highlights, so I attached a polariser. It was also necessary to add a two-stop ND grad to darken the clouds, creating a hint of drama in the image.

With everything ready, the time had come for the waiting game to commence.

Nothing beats sitting on a hillside in the Lake District on a warm summer's afternoon, watching the play of light on the landscape. I was on a return trip from the Scottish Highlands when I decided on this overnight detour to

Hallin Fell. The midge-free air was a delight in itself, and it was good to be back in the mountains before continuing my onward journey home to Sussex. I sat for over an hour and watched as the sunlight moved over the land, contemplating which areas would look best illuminated in my composition. As the patchwork of sunlight appeared to roll down Boardale from Boardale Hause, lighting up the central part of the image, I took my first shot. The effect balanced the scene tonally and drew the

eye down the valley and towards the white farmhouse on the right. The clouds hung forebodingly above the landscape, giving the image plenty of drama.

Feeling quite satisfied with the image, I packed up my equipment and continued on my way to the top of the hill. At the summit, the panorama across Ullswater is quite astonishing and well worth the short hike, although the south-facing view across the two dales is, in my mind, thoroughly unbeatable. ■

Martindale and Boardale from Hallin Fell, Cumbria.  
*Canon EOS 5D MkII with 24-105mm lens at 24mm, ISO 100, 1/60sec at f/8, polariser, 0.6 ND grad, tripod, cable release*





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# Fairbrook, Derbyshire

Careful planning ensures that **Graham Dunn** is in the right place at the right time to capture his Peak District vista in all its glory

*Canon EOS 5D MkIII with 24-105mm lens at 32mm, ISO 50, 0.6sec at f/18, ND grad, polariser, tripod, mirror lock-up*

Kinder Scout is a stunning gritstone plateau that boasts the highest point in the Peak District. Its somewhat treacherous blanket bog is surrounded on all sides by dramatic edges and intriguing tors. The plateau can be accessed from all sides by a series of fascinating cloughs, one of which is Fairbrook – a delightful and well-trodden route up to Fairbrook Naze, on the northern edge of Kinder Scout. It features a series of small waterfalls surrounded by lush vegetation, with views to Kinder Scout in the distance. Conditions are usually best in late summer, when the purples of the blossoming heather contrast with the bright greens of the fresh bracken.

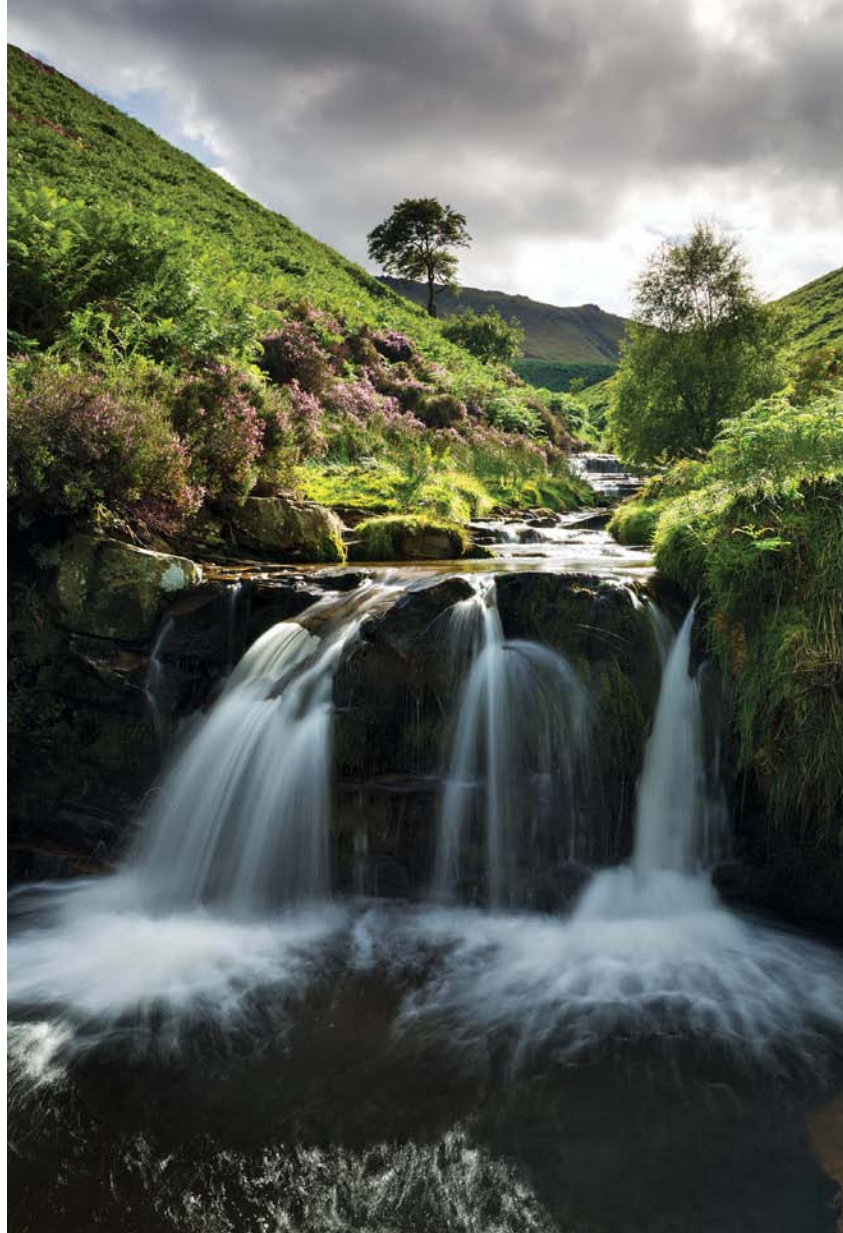
I had been meaning to visit for some time and, knowing the scene would benefit from a good flow of water, I waited until after a few days of heavy rain. Access along the main path is easy enough, but clambering down to this particular viewpoint carrying a full quota of gear isn't so straightforward. The aforementioned rain made this no easier, and I nearly came a cropper twice!

Once on location, there is little room for manoeuvre, and few options when it comes to composing the scene. Fortunately the composition is

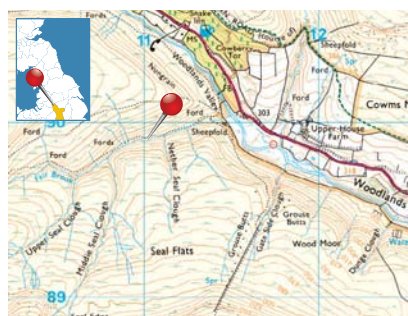
a pleasing one, with a band of heather on the bank, and trees on either side of the brook, framing Fairbrook Naze in the distance. The position and depth of the clough require it to be photographed with the sun fairly high in the sky, so I was hoping the forecast of heavy showers and sunny intervals would provide some interesting conditions.

The final image was captured somewhat into the sun. This gave a backlit glow to the vegetation but also created quite a high-contrast scene,

which was difficult to capture in one exposure. The V-shaped nature of the clough precluded the use of a strong ND grad filter, so I had to manually merge three bracketed exposures in post-production to make the final image – one of which included my hand over most of the sky to reduce lens flare. A polarising filter, used to reduce reflections and boost saturation in the vegetation, along with a small aperture and a low ISO, allowed a shutter speed of just over half a second, enough to create blur in the water. ■



7 miles from Glossop | 16 miles from Sheffield | ACCESS RATING 



## PLANNING YOUR TRIP

**How to get there** Take the A57 Snake Road east out of Glossop and follow for approximately six miles. Go past the Snake Pass Inn and, after a further 300 metres, park in the lay-by on the left. Cross the road and take the path through the woods, over the bridge and up into Fairbrook. Continue along the path until you find the waterfalls.

**What to shoot** Flowing water, Kinder Scout.

**Best time of day** Late morning and afternoon.

**Nearest food/drink** The Snake Pass Inn, Snake Road, Bamford, S33 0BJ, 01433 651480, [thesnakepassinn.co.uk](http://thesnakepassinn.co.uk).

**Nearest accommodation** The Snake Pass Inn – as above.

**Other times of year** Icicles in winter.

**Ordnance Survey map** Explorer OL 1

**Nearby locations** Bleaklow (5 miles); Ladybower Reservoir (6 miles).



7 miles from Minehead | 49 miles from Exeter |

ACCESS RATING     

## Dunkery Beacon, Somerset

This is the highest place on Exmoor, and as such it offers extensive views in all directions. Acres of heather, crisscrossed by a network of winding paths and dotted with the odd Exmoor pony, offer plenty of foreground options to complement the distant views.

**How to get there** From the A39 at Dunster, take the A396 through the village towards Wheddon Cross. At Wheddon Cross, turn right on to the B3224, signposted Dunkery Beacon. After just under a mile, turn right on to the road signposted Dunkery Beacon and follow this road for about one and a half miles to the Dunkery Bridge car park. From here it's a short uphill walk to the Beacon.

**What to shoot** Views over Exmoor to the west, and towards the Bristol Channel at Porlock Bay to the north. There is an impressive cairn at the top of Dunkery Beacon, and in August and September there's plenty of heather in bloom.

**Best time of day** Being the highest point for miles around, this is an ideal place to

take pictures at sunrise or sunset.

**Nearset food/drink** The Rest and Be Thankful Inn, Wheddon Cross, Minehead, TA24 7DR, 01643 841222, restandbethankful.co.uk.

**Nearest accommodation** The Rest and Be Thankful Inn – as above.

**Other times of year** In winter, snow and frost can really lift the brown foreground heather.

**Ordnance Survey map** OL 9

**Nearby locations** Horner Wood (2 miles); Dunster Castle (9 miles).



© James Osmond



13 miles from Holt | 30 miles from King's Lynn | ACCESS RATING     

## Wells Beach, Norfolk

Wells-next-the-Sea lies at the centre of Norfolk's beautiful north coast. Its historic harbour now sits one mile inland, due to a combination of longshore drift and silting. It is well worth travelling that mile out to the beach, though, as you are rewarded with vast expanses of sand, huge skies, dunes and rows of colourful beach huts.



© Graham Dunn



**How to get there** Follow the A149 coast road east from Holkham. As it bends 90° right, turn left on to the B1105 into Wells. Follow this road until you reach the quay and then turn left on to the beach road. Follow for one mile and park in the car park at the end. The beach is easily accessed from here.

**What to shoot** Vast expanses of beach, big skies, beach huts, groynes and sand dunes.

**Best time of day** First and last light.

**Nearest food/drink** The Globe Inn, The Butlands, Wells-Next-The-Sea, NR23 1EU, 01328 710206, theglobeatwells.co.uk.

**Nearest accommodation** The Globe Inn – as above.

**Other times of year** A good location all year round.

**Ordnance Survey map** Explorer 251

**Nearby locations** Holkham Bay (3 miles); Stiffkey salt marshes (5 miles).



## Fanad lighthouse, County Donegal

Remotely located, Fanad Head boasts unspoilt scenery, a dramatic coastline and stunning beaches. The bright white lighthouse on its rocky tip looks like its straight out of a fairytale, but it was actually built nearly 200 years ago to protect seafarers, following the sinking of the frigate Saldanah in 1804. During storms, massive waves crash against the lighthouse – a reminder of the devastating power of the Atlantic.

**How to get there** Fanad Lighthouse is located at the very tip of Fanad Head. From Letterkenny, take the R245 north to Milford, then the R246 along the east coast of Mulroy Bay. After six miles, turn left on to the R247 and follow signs to Cionn Fhanada (Fanad Head in Irish).

**What to shoot** Coastal scenery and wildlife, including birds, whales, and dolphins.

**Best time of day** Golden hours for soft light, but any time of day can be good.

**Nearest food/drink** Coastal Café,

© Maria Janus



Knockalla Caravan Park, Magherawarden, Portsalon, +35 30749 159108, knockallacaravanpark.com.

**Nearest accommodation** Ned's Holiday Cottage, Fanad, 07973 631183, donegalcottageholidays.com.

**Other times of year** Visit in autumn and

winter during storms for waves crashing against the lighthouse.

**Ordnance Survey map** OSI Discovery Series 02

**Nearby locations** Drumnacraig beach (4 miles); Ballymastocker beach (7 miles).

27 miles from Letterkenny | 47 miles from Londonderry | ACCESS RATING

3 miles from Baslow | 10 miles from Chesterfield |

ACCESS RATING

## Baslow Edge, Derbyshire

Baslow Edge is situated in the eastern flanks of the Dark Peak area of the Peak District, just north of Chatsworth. It forms part of a great length of highly photogenic gritstone edges that run from the Upper Derwent Valley to Chatsworth itself. Its southern end offers stunning views down the Derwent Valley and towards the finely landscaped grounds of Chatsworth Park.

**How to get there** Take the A623 north out of Baslow, towards Calver. Before the Bridge Inn, turn right towards Froggatt and Curbar. Turn right again at the church and head up through Curbar village. Follow the road out of the village and continue as it winds its way up the hill. Park in the car park at Curbar Gap, cross the road and follow the path on to the edge.

**What to shoot** Gritstone boulders and formations, blossoming heather, stunning views across and along the Derwent Valley and down towards Chatsworth House.

**Best time of day** Dawn and dusk.

**Nearest food/drink** The Chequers Inn,

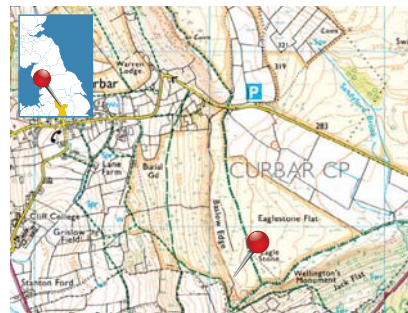
Froggatt Edge, Hope Valley, S32 3Z1, 01433 630231, chequers-froggatt.com.

**Nearest accommodation** The Chequers Inn – as above.

**Other times of year** Frost and mist in winter.

**Ordnance Survey map** Explorer OL 24

**Nearby locations** Curbar Edge (1 mile); Chatsworth (5 miles).



© Graham Dunn







© Sean Lewis

## Plockton, Highland

**P**lockton is a quaint village nestled on the shore of Loch Carron, which is surrounded by steep-sided hills. Very much a fishing community, the loch and harbour are alive with fishing and pleasure boats that sleepily slump on the sand at low tide.

**How to get there** Drive along the A87 towards the Isle of Skye. In Kyle, before you reach the Skye bridge, turn right on to the road signposted for Plockton. Continue on this road to the village and park in the car park by the harbour.

**What to shoot** Loch Carron with islands, hills and boats; the harbour, complete with lobster pots and nets.

**Best time of day** Early mornings and evenings, or any time of day when it's

cloudy. It's best at low tide.

**Nearest food and drink** Plockton Inn and Seafood Restaurant, Innes Street, Plockton, IV52 8TW, 01599 544222, plocktoninn.co.uk

**Nearest accommodation** Plockton Inn

and Seafood Restaurant – as above.

**Other times of year** Winter for low sunlight, snow and ice.

**Ordnance survey map** Explorer 428

**Nearby locations** Eilean Donan Castle (15.5 miles); Elgol (29.5 miles).



76 miles from Fort William | 185 miles from Glasgow | **ACCESS RATING**

96 miles from Fort William | 205 miles from Glasgow | **ACCESS RATING**



© Sean Lewis

## Elgol, Isle of Skye

**E**lgol has one of the most dramatic coastlines in the UK. It boasts a terrific geological shoreline with plenty of foreground interest, such as seaweed-covered rocks. From the village you can look towards Loch Scavaig and the dramatic Cuillin range. The geology of Elgol also offers the photographer ample subject matter for close-ups.

**How to get there** Follow the A87 on to the Isle of Skye and follow this road for seven and a half miles. Just before Broadford, turn left down the B8083 and stay on this road for 14 miles until you reach Elgol. Park at the beach car park and take the footpath past the school and on to the beach.

**What to shoot** The rocky shore with the Cuillin mountain range in the background; abstracts and wildlife, including the possibility of otters.

**Best time of day** Late afternoon to sunset, as Elgol is west-facing. For landscape details, any time of day if it's cloudy.

**Nearest food and drink** Coruisk House, Elgol, IV49 9BL, 01471 866330, coruiskhouse.com.

**Nearest accommodation** Coruisk House – as above.

**Other times of year** Winter for low light and dramatic stormy weather.

**Ordnance Survey map** Explorer 411

**Nearby locations** Fairy Pools (41 miles); Neist Point (63 miles).





## Western Hill, Cornwall

**W**estern Hill is situated in a designated Area of Outstanding Natural Beauty on the South West Coast Path, near the picturesque port of Portreath. It has commanding views along the north Cornish coast – towards St Agnes Head looking east and Godrevy Lighthouse to the west. During the summer months, colourful heather provides foreground interest.

**How to get there** Leave the A30 at Avers Junction, one mile north of Redruth. Take the first exit on the larger roundabout, then the third exit at the next roundabout. Follow the A3047 down the hill to a third roundabout. Take the second exit, then turn right on to the B3300. Follow this road to Portreath (four miles) and park in the beach car park. Walk across the road bridge and turn right to follow the South West Coast Path along Battery Hill. After Smugglers Cove (1/4 mile) the path climbs steeply up the southern slopes of Western Hill.

**What to shoot** Views along the north coast of Cornwall, with heather and

gorse in the foreground.

**Best time of day** Around sunset.

**Nearest food/drink** The Waterfront Inn, Forth-Ann-Nance, Porthreath, Redruth, TR16 4NQ, 01209 842777, [thewaterfrontinn.webs.com](http://thewaterfrontinn.webs.com).

**Nearest accommodation** Portreath Arms Hotel, The Square, Portreath, TR16 4LA, 01209 842259, [portreath-arms-hotel.co.uk/hotel](http://portreath-arms-hotel.co.uk/hotel).

**Other times of year** Spring for swathes of wildflowers.

**Ordnance Survey map** LR 203

**Nearby locations** Godrevy Lighthouse (5 miles); Carn Brea (6 miles).



© Andrew Ray



5 miles from Redruth | 14 miles from Truro |

**ACCESS RATING**

3 miles from Holyhead | 28 miles from Bangor | **ACCESS RATING**

## South Stack lighthouse, Anglesey

**S**outh Stack lighthouse, off the coast of Anglesey, is dramatically set on a rocky islet backed by high cliffs, and is often lashed by tumultuous seas. The 28 metre-high tower holds a powerful lamp that emits a piercing light across the Irish Sea every 10 seconds.

**How to get there** Follow the A55 over to Anglesey, and continue to Holyhead. Turn left on to Thomas Street and then left on to South Stack Road – following the brown tourist signs for South Stack. Continue on South Stack Road for two miles and then turn sharp right to stay on South Stack Road, which becomes a narrow lane. Drive up the lane where you will find several car parking areas



© Granville Harris

at, and close to, the RSPB visitor centre. The lighthouse can be seen below and is accessed via a path from where the lane ends, and then more than 400 steps!

**What to shoot** Wide views of the spectacular setting of the lighthouse and cliffs. There are also many seabirds.

**Best time of day** Around sunset.

**Nearest food/drink** The RSPB Visitor Centre has a tearoom and shop ([rspb.org](http://rspb.org)).

[uk/reserves/guide/s/southstackcliffs](http://uk/reserves/guide/s/southstackcliffs)).

**Nearest accommodation** Blackthorn Farm B&B and Caravan Park, Penrhos Feilw, Trearddur Bay, LL65 2LT, [blackthornleisure.co.uk](http://blackthornleisure.co.uk).

**Other times of year** This is a great location at any time of year.

**Ordnance Survey map** LR 114

**Nearby locations** Menai Bridge (25 miles); Ynys Llandwyn (27 miles).

**SEND US  
YOUR OWN  
VIEWPOINTS!**

See page 80  
for details









# Take a wider view

In order to create meaningful and unique images, we must open our minds to the work of artists from all disciplines, says **David Ward**, who argues that more needs to be done to promote photography in its broader artistic context

There has been an explosion of photographic imagery in the last decade, and on the face of it this can only be positive for the art of photography. But I feel that something vitally important is missing; there's scant reference to any wider artistic context.

One example of this is the almost complete lack of articles in the photo press on the history of our medium. And I've yet to come across any article that links photography to other visual art forms. Not surprisingly, when the photographic horizons of nouveau photographers are bounded by the work they see on Flickr, ePhotozine and other forums, many current photographers believe that very little happened prior to the digital age. Rather than wanting to make photographic art, the ambition of new photographers is often simply to make 'good' photographs. And there's nothing wrong with that! But a question worth asking is, how do they know what constitutes a 'good' photograph? If recent photographs are their only source of inspiration then it's hardly surprising that we have an endless repetition of 'classic' vistas and a narrow range of aesthetic approaches.

Of course, our current aesthetic sensibility didn't arrive fully formed with digital technology. It's the product of thousands of years of human development and tens of thousands, if not hundreds of thousands, of art works. And that history shouldn't be ignored. An attitude that only 'now' is relevant leads to people pointlessly reinventing the wheel – and mistakenly believing that what they've just done is really neat and novel. (It may come as a shock to some, but long exposures existed long before the Big Stopper.) Knowing more about the history of art can lead to 'knowing' photographs, images that refer to a wider set of views and viewpoints.

Newcomers might have heard of Henri Cartier-Bresson and Ansel Adams, but it's unlikely that they would know of Bill Brandt, Man Ray, László Moholy-Nagy or André Kertész – let alone realise the debt that these photographers owed to other movements in art. Their lack of knowledge results in a degree of artistic insularity. To be fair, I'm not sure that photographic insularity is anything new, or, more accurately, perhaps it's always been a characteristic of those who are relatively new to the medium.

While painters seem to naturally see their art in a wider context, all too often photographers see photography as a special category, divorced from the rest of art. In large part, our self-referential bias comes from a too high concentration on the medium's unique

way of capturing images. But photography is just one of many tools we have developed for depicting the world, and there's no fundamental reason why we can't draw upon approaches developed in other visual arts.

If we are serious about thinking of photography as an art form (and we should be!), then we need to look beyond the near horizon at the wider worlds of painting, sculpture and music. When I visited the secondhand bookshops of Hay-on-Wye a year ago, I managed to pick up a pristine copy of *Memory & Magic*, a retrospective look at the works of Andrew Wyeth. For me, this was far more exciting than the rare photography books that I also unearthed. I'm a long time fan of Wyeth's austere and emotive style of realist painting. His work is a million miles away from the abstracted landscape photographs that I love to make, but this doesn't stop me learning something from his work. No matter how spare his paintings, each leaves room for the viewer to weave a story from the slenderest of clues and cues. On one level they are simply descriptive, in the manner of a photograph, yet each is packed with emotion. Studying his paintings to try and understand how he achieved this emotional charge is surely a lesson worth learning and applying to my photography. The accompanying image was in part inspired by Wyeth's painting 'Trodden Weed'. I also draw on many other artists for inspiration, from sculptor Andy Goldsworthy to folk singer Woody Guthrie.

Lest you misunderstand, I should make it clear that I'm not blaming the newbies for their paucity of understanding. I feel that it is incumbent upon those writing about photography to do more to educate the newcomers. And I feel that the monthly magazines have a role to play in this. Enlightening photographers about the history of the medium should be part of their remit. I'm not proposing this as some charitable exercise. Such a series of articles could, if written and presented well, help to keep readers on board – something the magazines are all desperate to do in these difficult financial times. And, for all the reasons given above, there would be numerous benefits to photographers from looking back. Surely this is a win-win situation?

Of course, photography is not the only medium that is self-referential; movies and television are also famous for their navel gazing. But that doesn't make it right. The only way out of this solipsistic trap is to try and take a wider view and move into what, for some, will be unfamiliar territory. There's nothing to fear, though, and in my experience the best photographs are to be found a little off the beaten track. ■





## IN THE SPOTLIGHT

# Andrew Mason

British nature and wildlife photographer Andrew Mason is aiming to bring a fresh approach to a familiar outdoor genre. Nick Smith finds out how...

Above Fallow deer, backlit at dawn, Bradgate Park, Leicestershire.

**NICK SMITH** How would you define yourself as a photographer?

**ANDREW MASON** I focus on British nature and wildlife – from macro subjects to landscapes. There are many places outside of Britain that are on my wish list, and in the coming years I will hopefully get to visit a few of them. My photography is all of wild animals.

**NS** What areas of wildlife and landscape inspire you the most?

**AM** I prefer the wilder, remoter parts of Britain. The Shetlands, Orkneys and Cairngorms are particular favourites.

I also spend a lot of time photographing around my home in Staffordshire. As I've got to know my local area, I've been able to photograph a wide variety of animals and plants. Badgers are a favourite.

**NS** What do you think is the best way to engage photographically with wildlife?

**AM** You need to understand the subject's behaviour and spend time in its environment. The angle at which you photograph wildlife has a strong bearing on the resulting images. Getting down low at eye level with an animal can create

a very intimate image. Shooting through vegetation can produce interesting results. At other times, adopting a higher viewpoint can work really well.

**NS** Once again *OP* talks to a former lawyer turned photographer. What's going on? There will be no lawyers left soon!

**AM** I'm not sure there will ever be a shortage of lawyers! I spent a lot of time outdoors when I was younger, walking and climbing. As a corporate finance lawyer I worked in a London office, spending many hours locked



away from fresh air. When my wife and I moved back to Staffordshire I reconnected with nature and re-wilded my life. My hobby then turned into a full-time career.

**NS The genre you specialise in is sometimes said to be the most expensive to get into for the least return. So what gets people into it in the first place?**

**AM** For me, it was the reconnection with the natural world. Ultimately, I hope that by taking images of nature and writing about these experiences it may help in some small way to preserve the remaining wild places.

**NS Wildlife photography can be repetitive. How do you draw fresh inspiration?**

**AM** The advances in technology are opening up all kinds of possibilities – from photographing in low light to being able to control remote cameras wirelessly from tablets and smartphones. I also draw inspiration from photographers on the continent. Sandra Bartocha’s work, in particular, stands out as being very creative. Vincent Munier and



above Capercaillie, Cairngorms.

below left Mountain hares on snow slope, Cairngorms.

Orsolya and Erlend Haarberg produce inspirational images by immersing themselves in some of the wildest and remotest places.

**NS You frequently use deliberate motion blur to create your scenes...**

**AM** I have been experimenting with using long exposures to give images a sense of movement. As well as panning as animals move, I have been using long exposures

– up to 30 seconds – of animals that are fairly still, such as roosting wading birds. In the images, some of the birds are still while others show movement. The background can also be rendered as a pleasant blur. The total effect can be very effective.

**NS Can you tell us what is meant by the term ‘conservation photographer’?**

**AM** All nature photographers can play a part in conservation. You do not have to photograph catastrophic disasters such as oil spills and their effects on wildlife to play a part. Using photography to portray the beauty of the natural world and to encourage people to value it can be beneficial for conservation. ■



### ANDREW'S TOP TIPS

- » **One thing I never go on a shoot without is...** a plan of action, which is always subject to change as weather conditions develop.
- » **My one piece of advice would be to...** learn as much as you can about the natural world and animal behaviour.
- » **Something I try to avoid is...** chasing the same images as everyone else.

### ANDREW'S CRITICAL MOMENTS

**1970s** Grew up in Staffordshire. Family trips to the Roaches in the Peak District.

**1980s** Became interested in hill walking and mountaineering while at school. Attended a three-week Outward Bound course.

**1988** Spent two months trekking in Nepal, purchased secondhand Nikon FM and 50mm lens to photograph trip.

**1993** First trip to Alps; climbed Mont Blanc.

**2003** Left London and moved back to Staffordshire. Love affair with photography and natural world was rekindled.

**2010** Left career as a solicitor and started working full time as a nature photographer.

To see more of Andrew Mason's work visit [andrewmasonphotography.co.uk](http://andrewmasonphotography.co.uk)



# What is magic?

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# NEXT MONTH

OP182 ON SALE 31 JULY

## How to capture wildlife behaviour

Quick guide to shooting seascapes «

Showcase: Rhino conservation «

Tested: Canon PowerShot G1 X MkII «





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# NATURE ZONE

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## DISCOVER

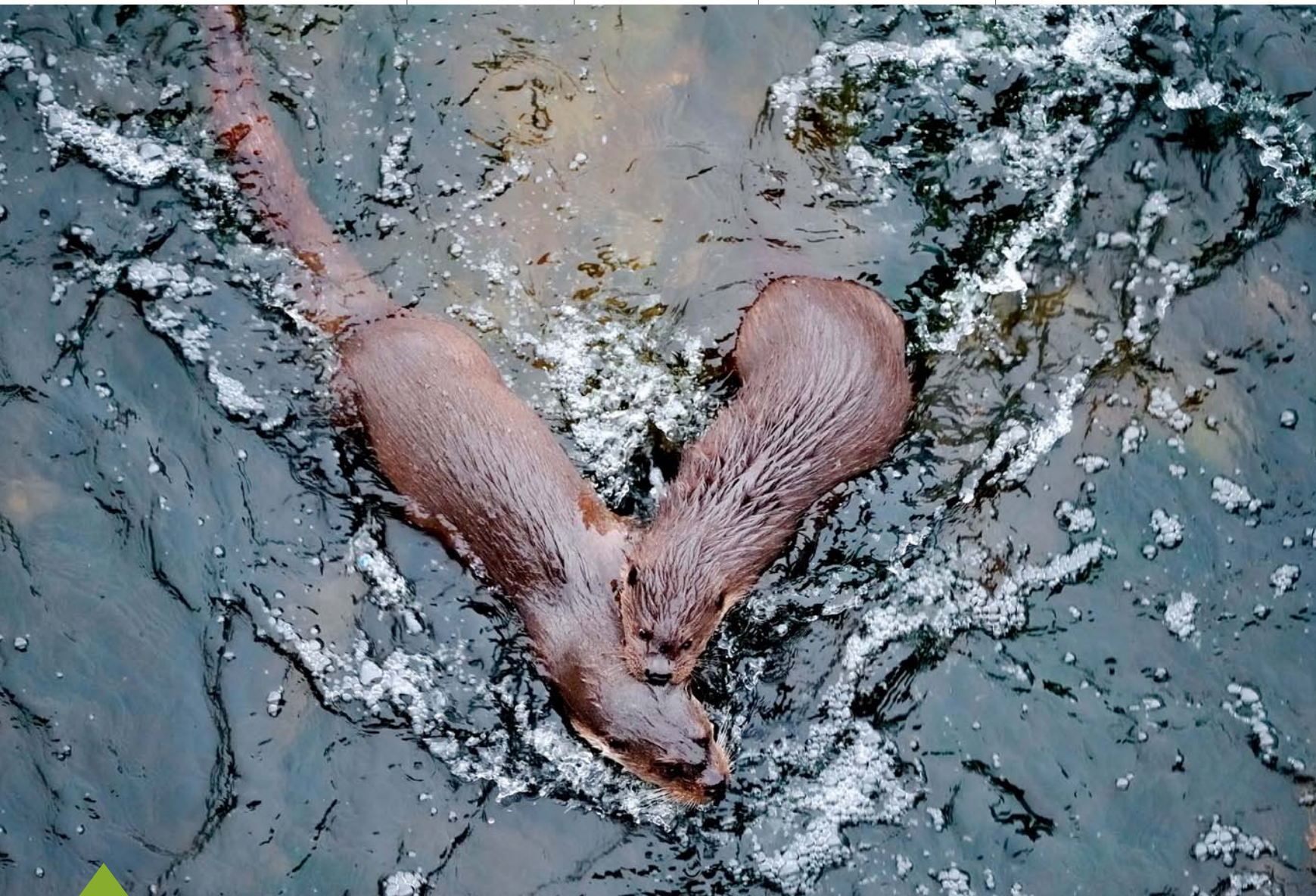
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the wild**

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On the wing**

72 **Photo showcase:  
Laurie's river otters**



### A WELCOME RETURN

Highlights from Laurie Campbell's new book, *Otters: Return to the River*





# Life in the Wild

Having been granted permission to stay on the Bass Rock for a few nights, Laurie Campbell uses the opportunity to capture fresh images of gannets

When I lived in Edinburgh many years ago, I remember once being asked by a visiting photographer friend about the history of the city's famous castle. I had to admit that I didn't know much about it and hadn't even visited the place properly. My thinking is that this is one of those places that we become so used to seeing but which we somehow never quite get round to finding out more about. I suspect that it's the same the world over in that we all risk taking for granted those things that are on our doorsteps. Perhaps this is why *National Geographic* often prefers to commission photographers to cover areas that they aren't necessarily familiar with, so that they can go in with a fresh eye.

For stay at home types like myself, it can be a challenge to find fresh images from subjects and locations we feel we've photographed so comprehensively that we almost despair of finding anything new. At times it can even become a bit of a psychological battle. I find that the key is to come up with a single aspect that sparks an idea for a particular photograph to motivate me into action. One such eureka moment happened several summers ago when I took myself off in my camper van to spend some time at St Abbs Head to do a bit of seabird photography. Before turning in for the night I popped out to admire the place in moonlight. Spotting the Bass Rock further up the coast, and imagining what it would be like there at that moment, I had an idea. It took two more years of planning, but

above This is one from a sequence of images I shot in succession over three nights. Because of the length of the exposures, and the time it took for them to write to the memory card, I was limited to shooting only two or three images on each of the short summer nights. Nikon D300 with Nikon 10.5mm f/2.8 fisheye lens, ISO 200, 46.63mins at f/8, tripod, cable release, multiple flashes from Metz 60CT1 with telephoto adaptor

with special permission from a number of sources I was allowed stay for a few nights on the island.

Having visited the Bass Rock to photograph gannets over a period of almost 30 years, I set out determined to photograph them in ways that possibly hadn't been tried or seen before. To do that I simply needed a full moon, clear night skies and some time. Having got



all my gear ashore in the afternoon, I waited until early evening before starting to photograph the gannets in the warmer lighting. Eventually I resorted to recording silhouettes once the sun had set. Before it got dark, I set up a tripod and attached a fisheye lens to my camera in preparation for a very long exposure. I worked from a pre-selected viewpoint that enabled me to record a large area of the colony illuminated by the moon, together with a section of sky with star-trails. As I waited for darkness, the colony fell silent. I opened the camera shutter, set the alarm on my mobile phone, and curled up on the ground for a nap. Awoken later, and before closing the shutter, I fired a series of flashes with an ancient Metz 60CTi fitted with a telephoto adaptor to systematically 'paint' the whole area. This gave a slight double exposure effect and added a little definition and shape to the gannets. At dawn I shot more silhouettes before retiring for breakfast and catching up on some sleep. I then repeated the experience later in the day. ■



Photographed before dawn in poor lighting, and just as the gannet colony was waking up. I chose to experiment with slow shutter speeds to see the effects of the gannets' movements.  
*Nikon D3 with Nikon 500mm f/4 VR lens, ISO 400, 1/20sec at f/9, tripod*



A heavy-duty fluid tripod head with the 'drag' setting set to 'heavy' allowed me some precision for composing this tightly cropped image of a gannet's head.  
*Nikon D3X with Nikon 500mm f/4 VR lens with extension tube, ISO 200, 1/400sec at f/6.3, tripod, cable release*

## LAURIE'S FACTFILE

### *Making the most of opportunities to photograph wildlife*

I was very lucky that my trip to the Bass Rock went to plan. The sea was calm enough to be landed, picking up just when I wanted it to, and the weather was settled, giving me the clear skies I needed. With no fixed deadline I was in no rush, but simply bided my time until I saw an opportunity where everything might fall into place. These circumstances would be very difficult to replicate, and the project was only really feasible because I live locally and could react quickly.

It is often the case that once we get more deeply involved with photographing a subject we begin to see more and more aspects to document and set ourselves goals to achieve certain photographs. Looking at the results from the trip to the Bass Rock a couple of years on, I'm still seeing themes that I would like to explore further. We always seem to see far more than we can photograph

at any one time, so resign yourself to working piecemeal. Exploit only the best opportunities as well as you can in the time available.

As well as photographing gannets on the Bass Rock between dusk and dawn under clear skies, I had one day where thin cloud offered me the chance of photographing them in soft, diffuse lighting towards the middle of the day. This was an unexpected bonus, and I began to experiment with different techniques such as differential focus and long exposure motion blur. I even added extension tubes and teleconverters to my long lenses so that I could shoot near-macro views of different parts of the birds from a respectful distance without disturbing them. Again, none of this would have been possible if I hadn't had the luxury of time, which wouldn't normally be possible on a visit to a seabird colony on an offshore island.



# What to shoot this month...

## Laurie's August highlights



▲ If we have a dry summer and reservoir levels fall in the Scottish Highlands, look out for the ancient remains of **Scots pine** tree roots along exposed shore and catchment areas behind hydro-electric dams. Many of these dams date from the mid-1940s and were built to flood peaty ground in upland areas that formerly contained large tracts of the Caledonian pine forest. After decades of submersion, and the effects of water erosion due to alternating water levels, many of these ancient stumps, resembling huge cartwheels, now lie exposed.

*Nikon D3X with Nikon 17-35mm f/2.8 lens at 22mm, ISO 100, 1/8sec at f/22, tripod, cable release, mirror-lock*

▲ Lots of nature photographers now visit Mull to photograph the likes of puffins, red deer, otters and white-tailed sea eagles. There is, however, one little known mammal living on the island, the **Irish hare** (*Lepus timidus hibernicus*). Admittedly, it is an introduced species (no one knows exactly when it was brought over), but for anyone familiar with brown hares and mountain hares, these just look different. Classed as a sub-species, they are closer in appearance to mountain hares and they are the ones more likely to be found at sea level, grazing on saltmarshes.

*Nikon D3S with 500mm f/4 VR lens, ISO 640, 1/200sec at f/4, beanbag*



▲ Assuming there's been a moderate amount of rainfall so far this summer, this is a good time to start looking for woodland species of fungi to photograph. One common species found in both coniferous and deciduous woodland is the **chanterelle** (*Cantharellus cibarius*). Also known as the girolle, it is pale yellow-orange in colour, and smells of apricots. It is often sought out for culinary use, so you may find yourself in competition with pickers.

*Nikon D3 with Nikon 200mm f/4 macro lens, ISO 200, 1/8sec at f/22, beanbag, cable release, mirror-lock*



▲ Also known as common heather, **ling heather** (*Calluna vulgaris*) is the dominant plant that turns hills and grouse moors purple in August. Photographing expanses of it in the landscape can be a challenge, and almost all successful photographs are shot with a wideangle lens. Often photographers reply upon there being some foreground interest, such as a geological feature, a drystone wall or moorland track to lead the viewer's eye into the frame. An alternative approach is to employ the perspective-compressing effects of a long telephoto lens to isolate sections from the landscape. Shooting in sunshine after a rain shower, using a polarising filter, will reduce the effects of atmospheric haze and increase colour saturation.

*Nikon F5 with Nikon 200-400mm f/4 manual focus lens, Fuji Velvia ISO 50, 1/125sec at f/8, tripod, cable release, mirror-lock*



## NATURE WALK OF THE MONTH

### Stackpole wildlife walk, Pembrokeshire

This circular walk takes in some of Pembrokeshire's best wildlife habitats. Starting at Stackpole Quay, the first leg of the walk takes you along the coast path to Barafundle beach and then on to Stackpole

Head; in early summer this spectacular headland and arch is home to masses of breeding guillemots. The route then continues along the coast path towards Broadhaven beach. To your right you will see Stackpole Warrens grassland, which is rich in wildflowers and butterflies at this time of year. Several possible routes then lead you to the shore of the Bosherton Lakes; the lake outlet at the back of Broadhaven beach is a great spot for watching breeding birds. Another highlight of the walk is the famous Bosherton Lily Ponds – beautiful manmade lakes that attract an array of dragonflies and damselflies. The final leg of the walk takes you across the impressive Eight Arch Bridge – the best place to look for otters – and along the Deer Track, which leads back to Stackpole Quay.



© National Trust Images/Jo Cornish

### Quick facts

**Distance** 6 miles

**Time** 4 hours

**Grade** Moderate

**Ordnance Survey map** LR 158

**Map route** Details of the route can be found on the National Trust website: [nationaltrust.org.uk/article-1356404481362](http://nationaltrust.org.uk/article-1356404481362)

## More seasonal subjects...

### Flora

**Giant bellflower** (*Campanula latifolia*) – standing at one metre tall, this plant has the same stature as foxgloves, but has lilac-white bell-shaped flowers with flared, star-shaped margins.

**Horsemint** (*Mentha longifolia*) – another tall plant, but it grows only in damp ground, and has lilac flower spikes.

**Starry saxifrage** (*Saxifraga stellaris*) – a delicate plant of mountains that is mostly found in northern Scotland, though it does occur elsewhere in the UK.

### Fauna

**Common darter dragonfly** (*Sympetrum striolatum*) – as its name suggests, this is one of our most frequent dragonflies. In Scotland, however, its place is mostly taken by the very similar Highland darter (*Sympetrum nigrescens*).

**The Herald moth** (*Scoliopteryx libatrix*) – a beautiful, cryptically marked brick-red and brown moth that has two flight periods – March to June and August to November.

## WORLD WILDLIFE SPECTACLES

### Bison, USA

Two-hundred years ago, American bison existed in seemingly limitless numbers. Herds of up to 4,000,000 animals migrated in a roughly circular route around the continent's prairie belts – an area that then covered 600,000 square miles. Bison were hunted almost to extinction during the 19th century, and today they can be found only in wildlife reserves. They are still thrilling to watch, however. Yellowstone National Park has the only free-roaming population; visit in late July or August to witness the annual rut.



© Randy Rimland/Stock/Thinkstock

### Jaguars, Brazil

The Pantanal is one of the planet's largest tropical wetland areas, and home to an astounding array of wildlife – from giant otters and anteaters to caimans and capybaras. The

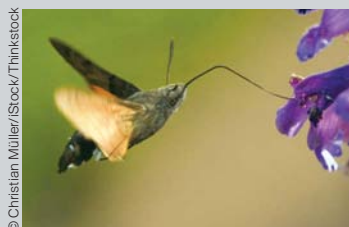


© Paul Rodriguez/Stock/Thinkstock

area also supports one of the world's greatest populations of jaguars. Take a boat trip in July or August, at the beginning of the dry season, for the best chance of getting close to these beautiful creatures.

## TOP SPOTS FOR...

## MIGRANT BUTTERFLIES AND MOTHS



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Birds are not the only winged creatures that migrate to UK shores to breed; many butterflies and moths also undertake epic intercontinental migrations. Most of the red admirals we see in summer have travelled from mainland Europe, as have the vast majority of our painted ladies. Our two largest species of hawk-moth, convolvulus and death's-head, fly all the way from Africa. Migrating butterflies and moths choose the shortest sea crossings and usually stop and feed at the first land they encounter, so most are found near the south coast of England.



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### 1 The Lizard, Cornwall

Being the most southerly point of mainland Britain, the Lizard peninsula attracts a number of rare insects from Europe, including clouded yellow butterflies and hummingbird hawk-moths. Because it's so far west, species from across the Atlantic, such as the huge monarch butterfly, can also turn up here. [the-lizard.org](http://the-lizard.org)

### 4 Martin Down NNR, Hampshire

Take a summertime stroll through this chalk downland reserve and you can expect to see an array of butterflies. As well as native species, including Duke of Burgundy, dark green fritillary and Adonis blue, you might be lucky to see foreign visitors such as clouded yellow. [naturalengland.org.uk](http://naturalengland.org.uk)

### 2 Portland Bill, Dorset

This isolated headland is the first landfall for many migrant butterflies, including painted ladies. Some years only a few reach UK shores, sometimes they arrive in their thousands; the last 'invasion' was in 2009. [worldheritagecoast.net](http://worldheritagecoast.net)

### 5 Dungeness, Kent

It may be a hostile landscape, but Dungeness is rich in wildlife, including many insects. Jutting out into the English Channel, there may be influxes of migrant butterflies such as clouded yellow and painted lady. [dungeness-nnr.co.uk](http://dungeness-nnr.co.uk)

### 3 Isle of Wight, Hampshire

Each summer, clouded yellow butterflies arrive from continental Europe to feed on clovers in the island's grasslands. During 'invasion' years, there can be tens of thousands of these sulphur-coloured butterflies. Numbers peak in mid-August. [visitisleofwight.co.uk](http://visitisleofwight.co.uk)

### 6 White Cliffs of Dover, Kent

The area is well known for its butterflies, including red admiral, painted lady and clouded yellow. Last year, the UK's rarest migrant butterfly, the long-tailed blue, was recorded at Kingsdown Leas – a National Trust-owned chalk grassland area located at the northern end. [nationaltrust.org.uk/white-cliffs-dover](http://nationaltrust.org.uk/white-cliffs-dover)



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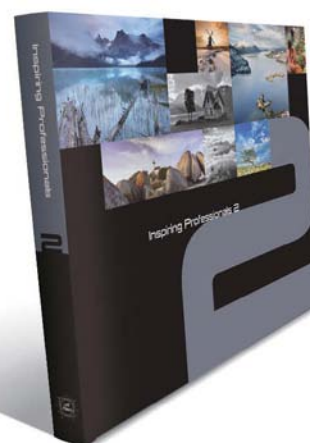
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The original 132 page hardback 'Inspiring Professionals' book is also still available from LEE Filters dealers or direct from LEE Filters at a cost of £10.00 plus P&P.



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# The bright side of life

*Having travelled miles through the night in the hope of capturing a magical moment, Kris Worsley reflects on how an optimistic outlook is part of being a nature photographer*

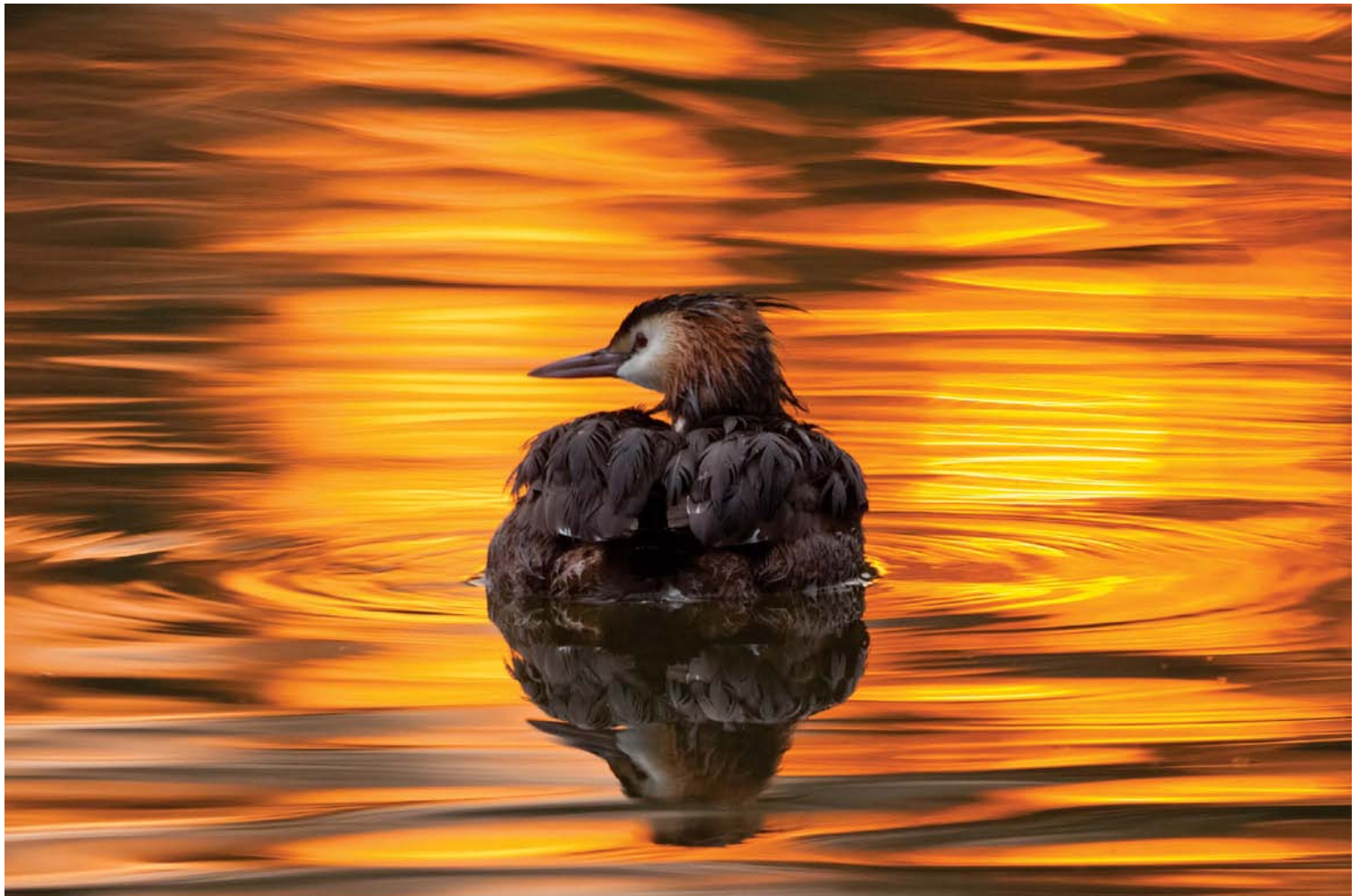
It's a little known fact that the word 'photographer' is derived from an Ancient Greek word meaning 'optimist'. Okay, so that's not true, although somewhere deep inside I'm still hoping that it might be. Truth be told, I've often suspected that photographers are among the world's greatest optimists. We have to be – it's why we get up so early. We believe that in the course of a day there will be moments of wonder so great they are worth recording for all time. We believe that these moments are worth disturbing our sleep for because they are better than dreams. We expect them to happen, and we are prepared to wait for them in the cold and wet.

And here I am at 5am, waiting again. I'm in

Wiltshire, sitting by a lake that is populated with great crested grebes. As ever, I'm optimistic; it's not cold and it's not wet, but there's still a problem I hadn't anticipated – it's pitch black. As it happens, two weeks have passed since my last dawn shoot, and I've travelled 500 miles south; it dawns on me that I'll be in the dark for half an hour longer than planned. But I'm an optimist: if I do look like an idiot, at least it's too dark for anyone to see.

Every time we go out with our cameras, we photographers of a certain brand are reminded that Eos, the Greek goddess of dawn, has a place in our best photos. This morning she does not disappoint, and I watch with awe as the sunrise reflects off the lake that is filled with grebes.

I must work quickly if I'm to capture the birds in this light. Then, a great moment arrives and a grebe swims towards the reflections, but I'm at the wrong angle to photograph him against them. I wade into the cold water – I'm wearing light trainers and cheap fabric trousers, but it's the only way I'm going to line up the shot. Experience tells me to wait for the grebe to kick in the water so I can frame him symmetrically in the rippling circles. He kicks, I click. I know that if I wasn't a photographer I certainly would not be stepping out into such a cold, wet and frankly inconvenient position. But I also know that if I wasn't a photographer, a vision as glorious as this would have to remain the stuff of my dreams. ■



Great crested grebe, Shearwater, Wiltshire. Canon EOS 50D with Canon 500mm f/4 L IS USM lens, ISO 200, 1/400sec at f/4



# On the wing

The variety of birdlife found on golf courses has enabled **Steve Young** to combine his two favourite hobbies; he reveals why a visit to your local club could prove worthwhile



Apart from birds and photography, my other great passion is golf. When I first joined my local club I was determined to concentrate on the golf and leave the bird photography alone; this was my escape time. It didn't work out like that, however. I soon found myself calling out birds of interest during my rounds as though I was still with birders, much to the bemusement of my fellow players. After a while, some became interested in the wildlife around them. The club got to know about my other hobby, and I'm now the resident 'expert' on our wildlife and write a regular-ish newsletter on the birds and butterflies around the course.

This has opened up a new area for me to study and take photographs, as the course is private and I can wander where and when I want, as long as I don't get in the way of other members when they are playing. Photographically it is difficult because putting up hides isn't possible. I'm limited to how close I can approach species, depending on how many people are around. If I visit early in the morning it can be reasonably quiet.

Inevitably, the best opportunities always happen when I'm playing golf and don't have a camera to hand, but some species do stay around for my lens. One of the more recent highlights was a pair of grey partridges found last year on the course. Presumably these were wild birds, as no one would release them here for shooting, but they became increasingly tame as they fed in the rough areas of grass. They raised nine young, eight of which survived the winter.

Towards the end of last year we started a feeding station outside the clubhouse, and this has proved popular with both birds and club members. Apart from commoner species – such as robin, blue and great tit, goldfinch and blackbird – a pair of nuthatches has also visited regularly to feed on fat balls. This is the sort of species that generates interest, as it is a difficult one to see in gardens and woodland unless you know what to look for, and they have become firm favourites.

Golf courses can be wildlife havens; my annual visits to the



**Left: Grey partridge:** This is one of the grey partridges that bred on the course last year and raised eight young; some of these have now paired up, so there will hopefully be more breeding.

**Right: Cream-coloured courser:** Another one from the Isles of Scilly golf course; this mega rare bird took up residence for a few weeks in 2004, running along the fairways catching insects as golf balls rolled past.

Isles of Scilly each October regularly find me photographing a rare species or two on the islands' only golf course. Situated on the cliff tops, the fairways and rough areas regularly attract the rare buff-breasted sandpiper from America, while dotterel are almost annual. Over the years I have also photographed red-throated pipit and the mega-rare cream-coloured courser.

Scilly's location means that it will attract rarer species at migration times, but some inland courses can also turn up a surprise or two. At Turton golf club in Lancashire last summer, one of the green keepers, who is also a keen birder, heard a song that he was unfamiliar with. He discovered it belonged to the very rare greenish warbler, a bird that breeds in eastern Europe and winters in India. Migrating back to its breeding grounds, it had taken a wrong turn somewhere and spent a week on the course singing for a mate, but obviously failing to find one.

So, if you are looking for a local patch with a difference for birding and photography you could give one of your nearby golf clubs a call and see if they would give you permission to visit their course. Tell them you will carry out a survey of the birdlife and also give them some images to use on their website; they can only say no, and if they say yes, who knows what is waiting to be photographed. ■



# Steve's August highlights

## Bird of the month

Massed flocks of dunlin arrive to our shores later in the year, spending the winter feeding on estuaries, but the first returning birds will have already left their breeding grounds, and will be flocking together. Among them will be good numbers of juvenile birds; how many depends on how good the nesting season has been.

Juveniles look totally different to adult birds, and it is only for a few weeks of the year that they can be photographed in this plumage, so take the opportunity now. Adults will look much worn during August, with faded plumage on the upperparts, but they will retain the black belly feathers.

Juveniles, on the other hand, will look very fresh with all new feathers. They lack the black belly feathering and have varying amounts of streaking and spotting instead.



Above **Dunlin flock in flight:** Mixed flocks can be seen as in this image; the ones with black bellies are adults, the others are fresh juveniles.

Below left **Dunlin juvenile:** Fresh plumaged and no black belly patch; just some streaking and spotting show this to be a juvenile dunlin.

Below right **Dunlin (adult):** Note the worn upper part feathers, abraded and faded. The black belly patch is still present, but will be gone by the time early winter arrives.



## BIRD PHOTOGRAPHY TIP

This time of the year provides plenty of good opportunities to photograph young birds that have just left the nest; they can sometimes give photographers an advantage by not being as wary as adult birds, because they have still to learn the fear factor.

Try your local park for young wood pigeons, coots and mute swans; the latter will still be with the parents, while young garden birds will include blackbird and robin.

Tern colonies will be alive with noise as parents bring food to the youngsters so there will be many chances of good images.

So, if you want to add young birds to your photo files, you'd better get out with your camera now!



**Blackbird (juvenile):** Taken in my small back yard, using a 70-200mm lens, this young blackbird allowed a close approach as it soaked up the sun.



**Common terns:** At this time of year, adults will take food to their young, even after they have left the nest.



**Little owl juveniles:** Unlike the adult birds, these two young little owls showed little fear – as long as I didn't try to get too close.

## LOCATION OF THE MONTH



### RSPB Blacktoft Sands, East Riding of Yorkshire

Located on the south bank of the river Ouse, where it widens to become the Humber Estuary, Blacktoft Sands is the largest tidal reedbed in England and is important for its breeding bitterns, marsh harriers and bearded tits. It also has the largest concentration of reed buntings and reed warblers in northern England.

In addition to the reedbed, the reserve has several saline lagoons, which are ideal for migrant waders, including avocets. You can see these distinctive black and white birds here throughout the summer, before they head further south to wintering grounds. There's also the chance of passage waders such as green sandpiper and greenshank. Marsh harriers are another highlight at this time of year; they perform an impressive courtship display, passing food to each other in mid-air.

**Location** Situated a few miles east of the town of Goole.

**Opening times** Daily (except Christmas Day) from 9am to 9pm (or dusk, if earlier).

**Facilities** Six hides (linked together by a trail), one viewing screen, refreshments.

**Entry fee** Adults £4; under 16s £1; concessions £3; family £7; free for RSPB members.

**Website** [rspb.org.uk/blacktoftsands](http://rspb.org.uk/blacktoftsands)



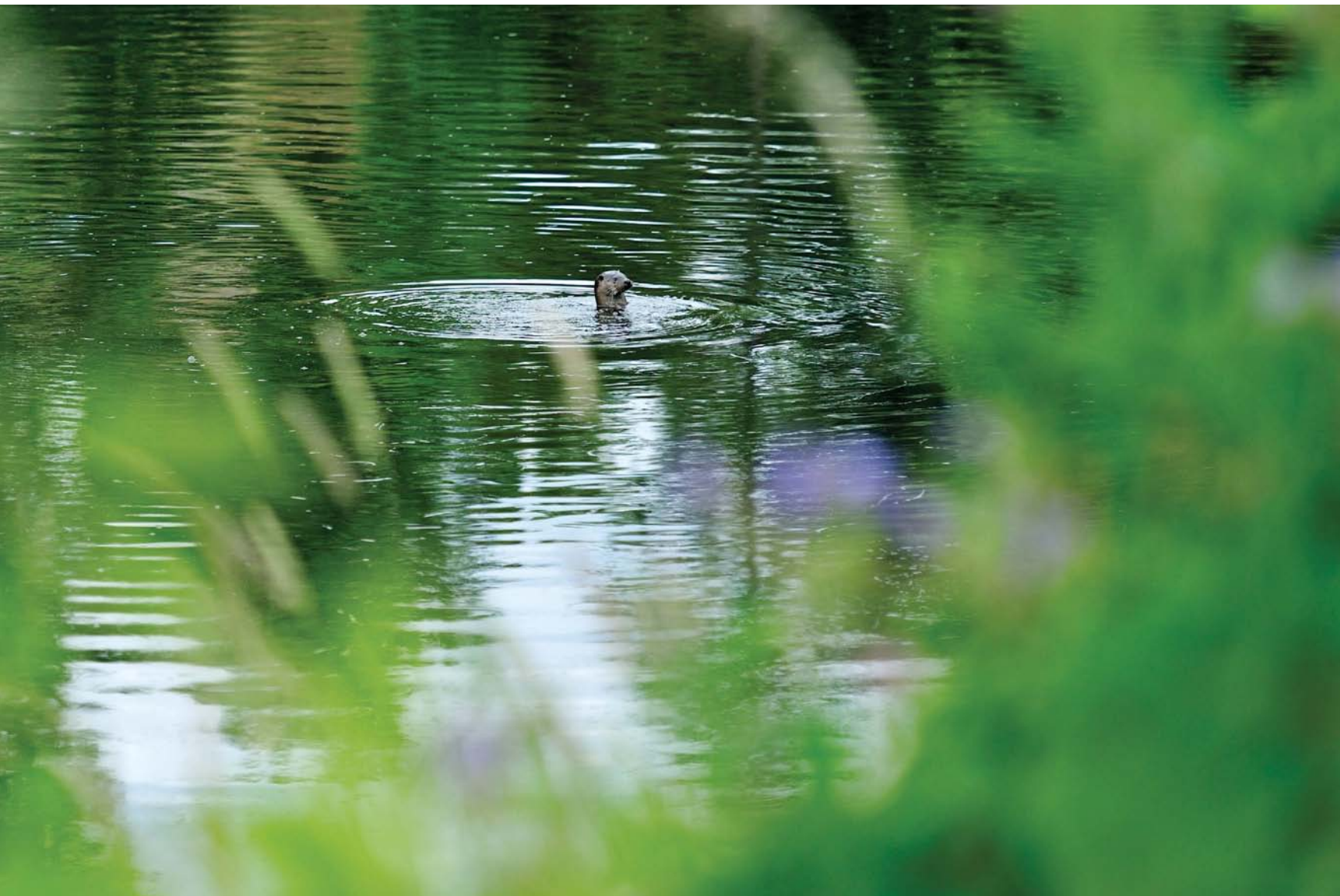
Bittern and reedbed © Andy Hay / Avocet © Chris Gomersall

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# OTTERS: RETURN TO THE RIVER

*Combining beautiful images with fascinating insights by nature writer Anna Levin, Laurie Campbell's stunning new book offers an intimate portrait of the lives of otters in the context of his own life story*



Late one May evening in 1993, Laurie Campbell was heading out with a friend to look for badgers in a wooded gully bordering the Tweed. They were making their way along the dusky riverside path, still some distance from the wood, when they noticed a mallard suddenly fly up in alarm on the opposite bank. Laurie lifted his binoculars and slowly scanned the river's

surface from bank to bank to see what had disturbed it. There in the distance, in the last of the light, he spotted something moving in the water, working its way alongside the bank, slipping in and out of the plants at the water's edge. There was just enough light to catch a glimpse of a small head and the arch of a sleek back before it disappeared from view. It was enough to confirm what he had barely

dared to hope – otters had returned to the Tweed. The species that had enchanted him on so many visits to Scotland's west coast was now living right here on his own home river. There wasn't enough light to record that first encounter on camera, but it captured him and launched him on a new quest: to get acquainted with these river-dwelling otters and to create a photographic record of their lives.

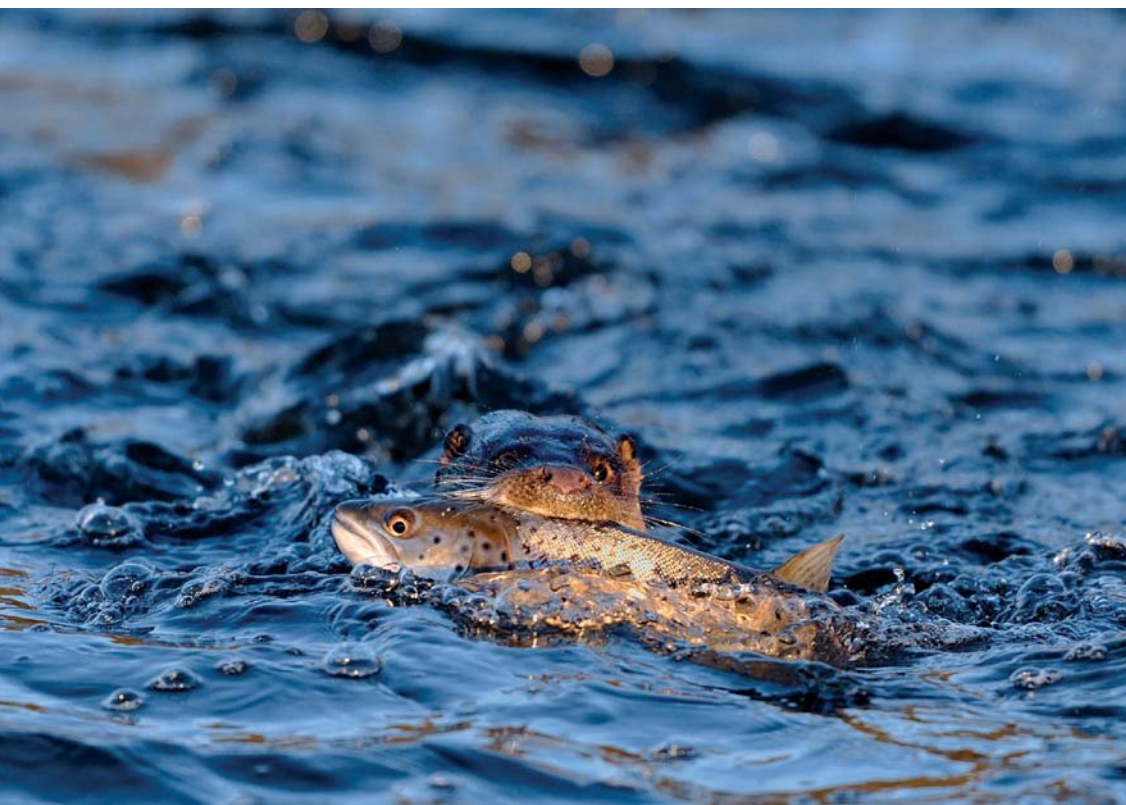


► On a rainy morning in May, I watched this mother and cub calling to each other, staying close together as they ventured out hunting. Female otters raise their cubs without the male, encouraging them into the water and bringing them food until they learn to find and catch it for themselves.

▼ Two grown otter cubs travelling close together as they return to their holt after fishing. I was up on a bridge as they swam underneath, the penetrating light making the animals more visible underwater and also reflecting the blues and greens of the summer above. Seeing the otters' faces so clearly gave me the idea that it would be possible to photograph them through the water in the right conditions.







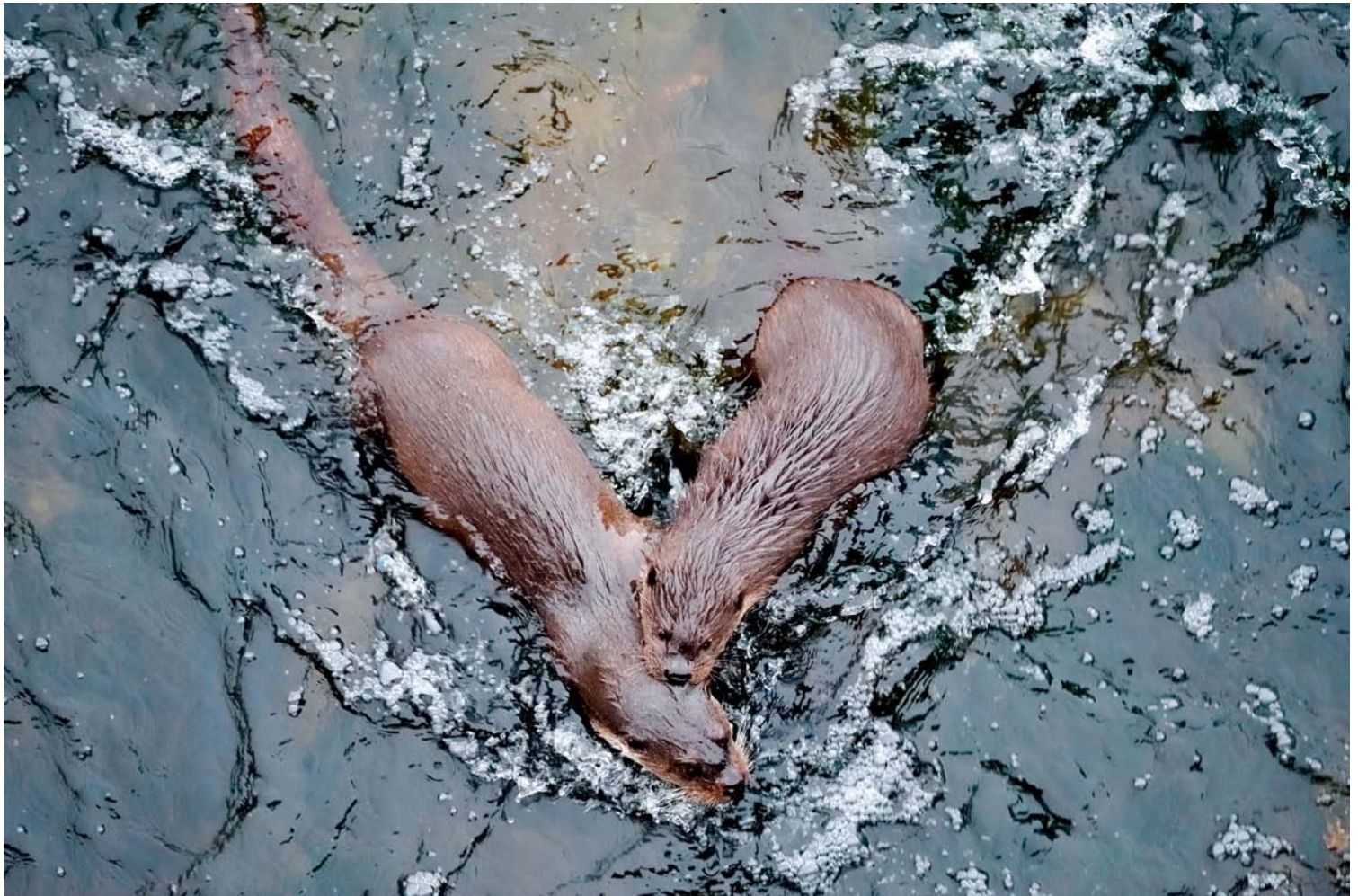
▲ In its lower reaches, the Tweed changes character: it's tidal and brackish and strewn with seaweed. I was watching early one July morning in Berwick-upon-Tweed, just by the Royal Border Bridge, which carries the railway over the mouth of the river, when I spotted an otter at a distance. It was hunting eels, a favourite food and a summer treat. The tide was going out, leaving just gravel bed and mud either side of the river channel, and so I was working in a completely flat landscape, with no cover to hide behind. I ran forward when the otter dived, a technique I'd practised while photographing otters in the Highlands and Islands. Then I was on my hands and knees, crawling commando-style to home in closer when the otter came ashore. This day I got lucky, having got myself into a position reasonably close to where the otter happened to land a large eel and was busy trying to subdue its writhing, wriggling, slippery prey.

◀ For some weeks in January, I watched from a distance as the otters landed fish of this impressive size. They'll eat small catches in the water but have to land anything big before they can feed. Suddenly this otter surfaced and swam straight towards me with a sea trout in its jaws. It was in view for less than five seconds before it saw me, then dived and took off to an island in the river to eat its catch. My camera may fire at nine frames a second, but I just had time to focus and capture three images.



► Sometimes the otters will eat their fill, starting from around the gill area and leaving the rest of the fish. Crows will have a go at any remains while it is daylight, and then the nightshift comes: foxes and badgers scavenge what is left. On this occasion I couldn't resist scavenging the otter's leftovers myself. By the time I'd cleaned it up, I had nine pounds of salmon – more than enough to feed my family of four for two nights.

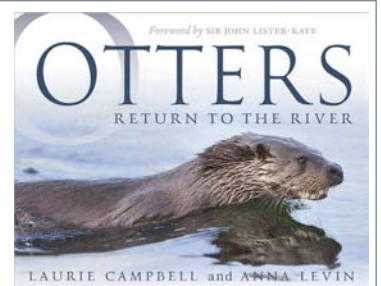
▼ Adolescent otters will 'hang out' together before leaving to find territories of their own. I was familiar with this pair of juveniles and I knew that as dusk fell they would be heading upstream for a night's fishing. On this evening the prevailing wind precluded my normal position on the riverbank, so I settled for a vantage point on a bridge, well above their noses. Like many animals, otters rarely look up, so I could watch undetected for longer periods, enabling me to enjoy these siblings play-fighting directly beneath me.



## READER OFFER – GET THE BOOK!

Lavishly illustrated with Laurie Campbell's beautiful photographs, *Otters: Return to the River* is a celebration of the return of otters to the UK's river systems. The book follows a family of otters on the river Tweed and its tributaries near Laurie's Berwickshire home, while taking a look back at the photographer's long career. The book features insightful observations by writer Anna Levin, who accompanied Laurie on many of his visits to the riverbank.

*Otters: Return to the River* by Laurie Campbell and Anna Levin (ISBN 9781780272061) is published by Birlinn on 3 July and costs £14.99. OP readers can buy the book for £12 plus P&P by quoting ORR0714 at the checkout. Go to [birlinn.co.uk](http://birlinn.co.uk) or call 0845 370 0067.





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# READER GALLERY

*Each issue, we feature the very best images from all those submitted for Reader Gallery. To find out how to send in your images, turn to page 80. This month's winner is...*



## Marcus McAdam

My personal approach to photography is to keep things simple, natural and authentic. I don't manipulate my landscape images, other than spending a few seconds processing the Raw file. I prefer to get the image right at the capture stage; for me, this is what landscape photography is all about – not sitting in front of a computer. I put lots of effort into getting to the right place at the right time, and this often means hiking for up to four hours in the dark to be on location for sunrise. Before shooting a location I'll often wait for many months so that the sun is in exactly the right position to bring out the maximum potential in the scene. There can be many disappointments on the path to a successful image, and it's important to enjoy the trips that don't pay off as much as the ones that do.

I've been taking photos since I was 18 years old, and have been making a living from photography for the past 12 years. I am totally self-taught, but I noticed an exponential improvement in my images when I swapped my SLR, which I used in auto mode, to a medium format manual camera, where I had to do everything myself. Ever since that eureka moment, I have only ever used manual mode on any camera. Anyone serious

about their photography shouldn't be allowing technology to make the important decisions on their behalf.

My ambition as a photographer is to never get bored of taking photos. For this reason I try to keep variety in my subjects. I used to only shoot travel photos, but I now work for a number of corporate clients who get me shooting anything from lifestyle and reportage, to airline interiors and technology. I never want to get to the stage where I wake up in the morning and don't feel enthusiastic about taking photos.

I've just returned from China, where I was commissioned to shoot all the promotional images for China Southern Airlines' Boeing 787 Dreamliner. The airline is the largest in Asia, and the third largest in the world. They threw a few challenges my way, the most daunting being that they wanted all their interior cabin shots to look as though the plane was in the air during the day. I only had access to the aircraft for a few hours every night while it was on the ground, however. Needless to say, lots of lighting was required to pull the job off. I also shoot all the images for Caffè Nero, which you'll see on the walls of every one of their outlets.



**Hometown** Isle of Skye  
(originally from London)  
**Occupation** Professional  
photographer  
**Photographic  
experience** 25 years

[marcusmcadam.co.uk](http://marcusmcadam.co.uk)

above This is the Quiraing on the Isle of Skye. I was on my way to another viewpoint when I looked back and saw a passing hail shower, backlit by sunlight. There wasn't much time to set anything up, so this was just a handheld shot taken from the path I was on. A few seconds later the light had gone and the moment had passed.  
*Canon EOS 5D MkII with 70-200mm f/4 L IS lens, ISO 100, 1/400sec at f/5.6*



## WHY WE LOVE THEM...

Marcus' passion for Skye's breathtaking landscapes shines through in these two images. The island's weather is as dramatic as its geology, and it is clear that Marcus embraces the challenges this brings, and relishes the photographic opportunities. Both images capture exquisite light and a wonderful sense of atmosphere, while also retaining a raw, natural feel that is perfectly in tune with the landscapes they depict.

right This is a remote area of coast on the Isle of Skye, locally known as the Cave of Gold. The location works well at the end of the day, and varies depending on the movement of the sea, height of tide, and time of year. I've visited many times, as I only live a few minutes away, and I've never seen it the same twice. One of the attractions of this location is the excitement of not knowing what you are going to find until you get there.

Canon EOS 5D MkII with 24mm TS-E  
f/3.5 L II lens, ISO 100, 30sec at f/16,  
Lee 0.9 ND grad hard, tripod

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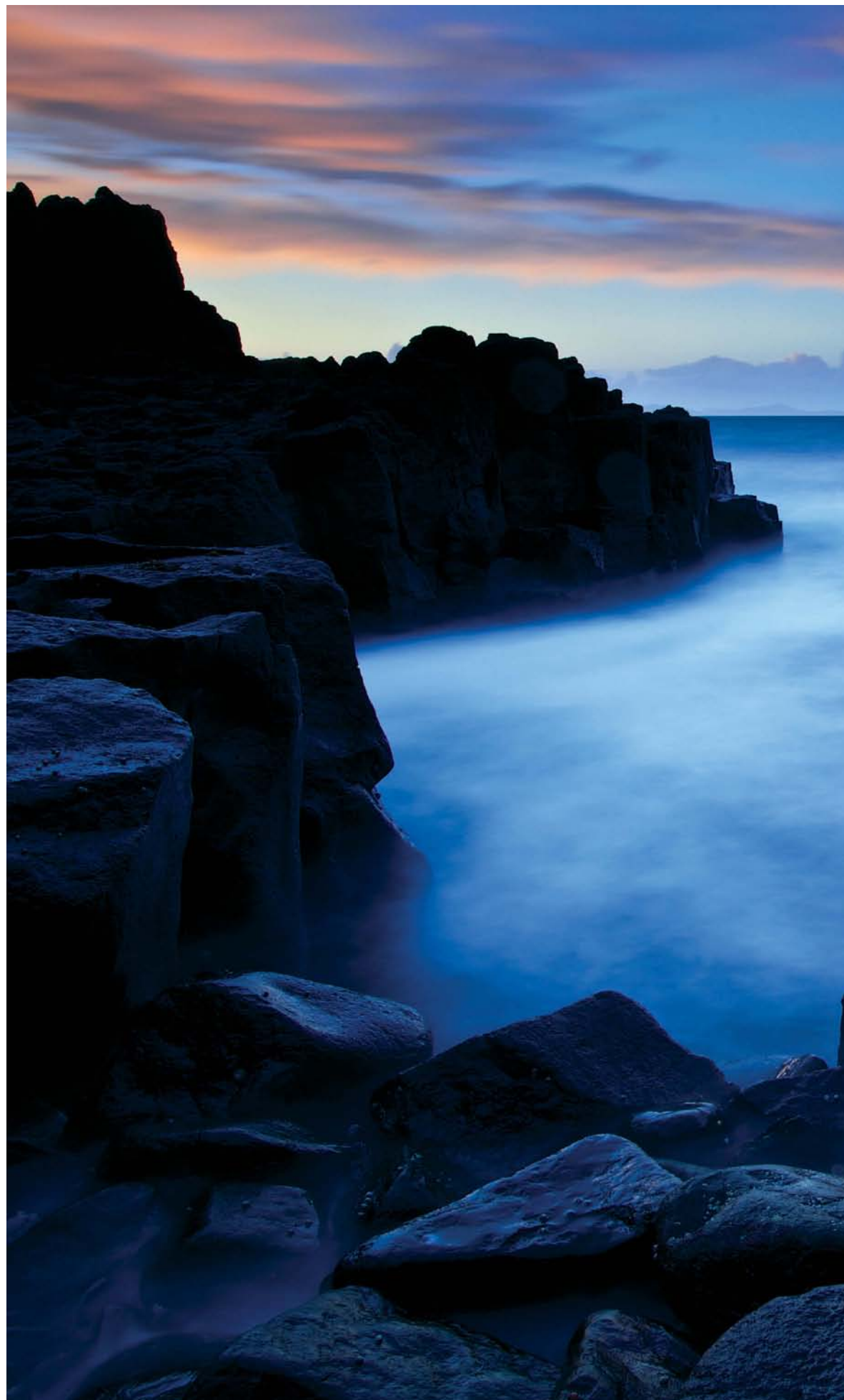
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☐

Please include a short synopsis and up to five accompanying images

I have included a SAE and would like my work returned ☐

**IMPORTANT!** Please include your full contact details with your submission, including a daytime telephone number

Name

Address

Postcode

Daytime telephone number

Email

Website

**POST YOUR SUBMISSION TO**  
Outdoor Photography, 86 High Street,  
Lewes, East Sussex, BN7 1XN

Photocopies of this form are acceptable

# YOUR CHANCE TO TAKE PART

See your work in print + win great prizes!



## VIEWPOINT OF THE MONTH

**Your location pictures and words could earn you up to £200!** Send us up to 10 of your best digital images or slides from your favourite UK & Irish viewpoints. If they're selected, we will commission you to write up your location!



## VIEWPOINTS

**Your photos of your favourite locations could earn you £50!** Send us up to 10 of your best digital images or slides, and, if one is selected, you will earn £50!



## READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you will receive a Lowepro Photo Sport 200 AW, worth £149. Perfect for photographers on the go, it has a raft of great features, including an Ultra-Cinch Camera Chamber to protect your gear, built-in All Weather cover, and a dedicated hydration pocket.



## WRITE FOR US!

We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (no more than 60 words), plus five accompanying low-res images for our consideration.

## JOIN OUR ONLINE COMMUNITY



### FOLLOW US ON FACEBOOK

Keep right up to date with news by 'liking' OP at [facebook.com/outdoorphotographymag](https://www.facebook.com/outdoorphotographymag)





## IF YOU ONLY DO ONE THING THIS MONTH...

Take on our monthly photo challenge – send us your best travel images (see page 111) – and you could win a Páramo Halcon Traveller jacket, worth 130!



## LETTERS

We'd love to hear from you! Please send your views, opinions and musings to [claireh@thegmcgroup.com](mailto:claireh@thegmcgroup.com), or send your comments to us by post. If your letter is published as our 'Letter of the Month' you'll win a prize; this month we gave away a Samsung 64GB SD PRO Class 10 memory card, worth £72. Please note: letters may be edited.



## OP READER DAYS

Register your interest for our soon to be announced OP Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to [anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com), or use our postal submission form.



## Where in the world?

If you can name this dramatic wilderness location, you will be in with a chance of winning a Manfrotto Pro Light 3-N-1 25 PL backpack, worth nearly £200!

### Where is it?

The photograph shows a landscape lake located by an iconic mountain, in a stunning wilderness area. But it's not Lake Louise, Switzerland!

It's Lake Louise, Australia!

It's Lake Louise, UK!

It's Lake Louise, Canada!

It's Lake Louise, New Zealand!

It's Lake Louise, Scotland!

It's Lake Louise, Wales!

It's Lake Louise, Ireland!

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It's Lake Louise, Guernsey!

## WHERE IN THE WORLD?

Tell us the name of the location featured on page 112 and this month you could win a Manfrotto Pro Light 3-N-1 25 PL backpack, worth £199.95! The water-repellent pack provides superb protection for your gear, and is cleverly designed to offer three carrying options and easy access.



# HOW TO SUBMIT

## DIGITAL SUBMISSIONS

When burning your CD, create two folders: one containing TIFF or JPEG – saved at quality 10 or above – files, saved at 300ppi, RGB or CMYK, and MAC compatible; and a second folder with low-res 72ppi JPEG files. Only send 8-bit files (not 16-bit files) and flatten any layers. Add your own name to the image filenames. Please write your name and contact details on your CD, or include this information in a text file on the CD. Finally, if you can, print off a contact sheet of thumbnails of the images included on the CD; this is very useful for us.

**PLEASE DO NOT ATTACH STICKERS TO YOUR CD**

## YOUR SUBMISSION – CHECKLIST

- 1 Send both low-res and high-res versions of your images
- 2 Add your own name to your image filenames
- 3 Write your name and contact details on your CD

## EMAIL ENTRIES

We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the OP editorial team.

## WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to [opweb@thegmcgroup.com](mailto:opweb@thegmcgroup.com).

## SEND POSTAL SUBMISSIONS TO:

*Outdoor Photography*, 86 High Street, Lewes, East Sussex, BN7 1XN

## RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

## PLEASE NOTE

Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within ten weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

## IMPORTANT

GMC Publications cannot accept liability for the loss or damage of any unsolicited material, including slides.

## EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at [anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com) at least 10 weeks in advance. You can also send information to the postal address (above).

## NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details of it to [claireh@thegmcgroup.com](mailto:claireh@thegmcgroup.com).



# SPECIAL OFFER 20% OFF RPS MEMBERSHIP

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Only applies to new members when paying by Direct Debit

## MEMBERSHIP SUBSCRIPTION RATES (tick as appropriate)

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## APPLICATION FOR MEMBERSHIP

Please complete this form and return to:

THE RPS, Fenton House, 122 Wells Road, Bath, BA2 3AH.

Mr/Dr/Mrs/Miss/Ms First name(s):

Surname:

Address:

Postcode:

Email Address:

Tel:

Date of Birth:

Which do you consider yourself?

Professional ☐ Amateur ☐ Semi professional ☐

Are you happy to receive emails from The Society? Yes ☐ No ☐

If you are a student, is your course either Full time ☐ Part time ☐

## PLEASE TREAT AS GIFT AID DONATIONS ALL QUALIFYING GIFTS OF MONEY MADE

*giftaid it*

Today ☐ in the past 4 years ☐ in the future.

Please tick all boxes you wish to apply.

I confirm I have paid or will pay an amount of Income Tax and/or Capital Gains Tax for each tax year (6 April to 5 April) that is at least equal to the amount of tax that all the charities or Community Amateur Sports Clubs (CASCs) that I donate to will reclaim on my gifts for that tax year. I understand that other taxes such as VAT and Council Tax do not qualify. I understand the charity will reclaim 25p of tax on every £1 that I give on or after 6 April 2008.

## INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY BY DIRECT DEBIT



Name and full postal address of your bank or building society

To: The Manager

Bank/building society

Address

Postcode:

Name(s) of account holder(s)

Bank/building society account number

Branch sort code

Service user number

9 4 0 4 6 7

Reference (Office use only)

For The Royal Photographic Society of Great Britain official use only - this is not part of the instruction to your bank or building society.

I would like to pay by direct debit (tick as appropriate) Annually ☐ Monthly ☐

## INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay The Royal Photographic Society of Great Britain Direct Debits from the account detailed in this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this Instruction may remain with The Royal Photographic Society of Great Britain and, if so, details will be passed electronically to my bank/building society.

Signature(s)

Date

Banks and building societies may not accept Direct Debit Instructions for some types of account. This Guarantee should be detached and retained by the payer.

## THE DIRECT DEBIT GUARANTEE

- This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits
- If there are any changes to the amount, date or frequency of your Direct Debit The Royal Photographic Society of Great Britain will notify you ten working days in advance of your account being debited or as otherwise agreed. If you request The Royal Photographic Society of Great Britain to collect a payment, confirmation of the amount and date will be given to you at the time of the request
- If an error is made in the payment of your Direct Debit, by The Royal Photographic Society of Great Britain or your bank or building society, you are entitled to a full and immediate refund of the amount paid from your bank or building society - if you receive a refund you are not entitled to, you must pay it back when The Royal Photographic Society of Great Britain asks you to
- You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

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# DISCOVER MEMBERSHIP BENEFITS

- #1 Regional & Chapter Meetings**  
Participate in meetings and events close to home
- #2 Enjoy Our Monthly Journal**  
The Society's Journal is packed with news, reviews, diary of events and some of the best photography around
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Proudly display the coveted letters after your name and gain recognition from other organisations and employers
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Take the opportunity to exhibit your work in international touring exhibitions and online competitions
- #5 Join a Special Interest Group**  
Belong to any of our 14 Special Interest Groups
- #6 Promote Your Portfolio**  
Your images can be viewed by an international audience when you upload your work to our website
- #7 Affiliate Yourself**  
Exclusive use of our Society coat of arms on your website
- #8 Discounts on Society Activities**  
25% discount on selected workshops<sup>†</sup>, savings on Society events and competitions, discounts on photography products from our Corporate Patrons and associated companies

Find out more at [www.rps.org](http://www.rps.org)

<sup>†</sup> Up to £25





# GEAR ZONE

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## ACQUIRE

84 **Gearing up**

86 **Camera test**

88 **Judy's kit**



### **A WORTHY UPGRADE?**

Andy Luck finds out if Nikon's D5300 stands out from its predecessors



## Keen Gallatin CNX ▼

Keen's Gallatin CNX provide the protection and comfort of a shoe with the breathability of a sandal, and are ideal if your photography takes you to the water's edge. Lightweight and quick-drying, they feature an integrated contoured arch for natural underfoot support, a rubber sole with flex grooves to grip the most slippery of surfaces, and an elasticated lace system for a secure fit. Available in men's and women's sizes.

**Guide price** £84.99  
keenfootwear.com



## Manfrotto Pro Light 3-N-1 25 PL

Designed for those needing versatility, Manfrotto's new pack has three carrying options. The adjustable straps can be switched seamlessly so that you can wear the bag as a right-handed or left-handed sling or as a simple backpack. The internal dividers are made from 3D shock absorbing foam to ensure the highest level of protection and resistance for your gear.

**Guide price** £199.95  
manfrotto.co.uk

**WIN THIS!**  
SEE PAGE 112

# GEARING UP



## Samsung 64GB SD PRO Class 10

Samsung's new PRO range raises the standard in the digital memory card market. The 64GB SD offers a transfer speed of 90MB/s to help accelerate workflow and provide ultra-fast performance when transferring high-quality images. Capable of holding more than 37,000 8MP images, the card is ideal for those who need high capacity and speed. It can also survive up to 24 hours in seawater, and will work in temperatures as low as -25°C.

**Guide price** £72  
samsung.com

**WIN THIS!**  
SEE PAGE 12



## Primus ETA Spider ▲

Fifty percent more fuel efficient than its predecessor, the Express Spider, Primus' new stove set for two, will cook up a feast when you're out in the wild. Containing a burner, windshield, one-litre pot with ceramic non-stick coating, plus a lid with an integrated colander, the stove puts out 2,000 watts of power – easily enough to heat up a delicious meal quickly when hunger sets in.

**Guide price** £60  
primus.eu



## f-stop Loka UL

Targeted at serious photographers who need to carry as little weight as possible, f-stop's lightweight Loka UL features a 37-litre rip-stop nylon shell to keep pro-level kit secure. It also has room for other essentials. Ideal for longer treks, its internal aluminum frame evenly distributes load, allowing you to go on for longer in the great outdoors. Contents can be accessed from the rear and top of pack. Internal camera units are sold separately.

**Guide price** £219  
paramo.co.uk (UK distributors)



## Vango Air Away Sapera ▼

Planning a camper van holiday this summer but need some extra space? Available in two sizes, Vango's new vehicle awning is the ideal extension when space starts to get tight. Made from lightweight 150-denier Protex fabric and with flysheet and inner attached, pitching and packing up the awning is quick and easy. With large diamond PVC windows and ventilation panels throughout, the Sapera is light and airy, and a great addition to an outdoor location shoot.

**Guide price** £570  
vango.co.uk



## Craghoppers Havana ▼

New to Craghoppers' NosiLife collection, this insect repellent jacket is ideal for those bitten by the travel and adventure bug. Providing 90% protection from biting insects, that infuriating itch will no longer be a concern. The jacket also has solar protection, nine pockets to keep your important belongings close, and a simple wash-and-wear requirement for ease of care.

**Guide price** £100  
craghoppers.com



## Pentax 645Z ▼

Causing a stir in the gear headlines, Pentax's new medium format DSLR has a CMOS image sensor that's 1.7 times larger than those on 35mm full-frame cameras, making it possible to capture super-sharp 51.4MP photographs. Combined with its impressive PRIME III imaging engine, the 645Z delivers superb picture quality while opening up a whole range of creative options for users to shoot in low light conditions. With a high-precision AF system, full HD movie recording capabilities and Pentax's established robust body, this piece of kit represents a new era for digital cameras.

**Guide price** £6,799.99  
(body only)  
ricoh-imaging.co.uk



## Garmin VIRB Elite Action Cam ▼

Capable of shooting 1080p HD video at 30fps, and with the added benefit of GPS, Garmin's VIRB Elite is a strong contender in the action camera market. With a three-hour battery life, digital image stabilisation and lens distortion correction, plus a 16-megapixel CMOS sensor, your adventures can now be recorded in the sharpest detail. The VIRB Elite can also connect wirelessly to your smartphone, so you can preview images and adjust camera settings remotely.

**Guide price** £349.99  
garmin.com





# Nikon D5300

With a 24-megapixel DX-format sensor and a new Expeed 4 processing engine, Nikon's new mid-range DSLR promises outstanding image quality in a compact and lightweight package.

**Andy Luck** puts it through its paces

**Guide price** £619 (body only)

**Contact** [nikon.co.uk](http://nikon.co.uk)



Bottom left Banded demoiselle (female). The sensor and processor combo captures masses of detail, even at higher sensitivities. *Nikon D5300 with Nikkor 105mm macro lens, ISO 1400, 1/800sec at f/16*

Bottom right Duck and drake in flight. The 39-point AF system is first class and tracks like a pro camera. *Nikon D5300 with Nikkor 300mm f/4 lens, ISO 250, 1/1600sec at f/8*

The original Nikon D5000, launched five years ago, was noted for its fine image quality, good dynamic range, and for being the first Nikon DSLR to feature an articulating LCD screen. It was also only the second Nikon DSLR, after the D90, to feature a video recording mode. The handy tilt and swivel screen proved a real boon to live view composition.

In 2012 the updated version, the

D5200, was released. With 24 million pixels, it offered a massive hike in resolution – around double that of the D5000. Now, even further strides in resolution have been obtained in the latest version, the D5300, by removing the anti-aliasing filter. The result is subtle additional pixel-level resolution with very little penalty. Nikon has removed the filter from more expensive models, such as the professional Nikon

D800e, as well as the enthusiast D7100, and the trend has since been taken up by other manufacturers.

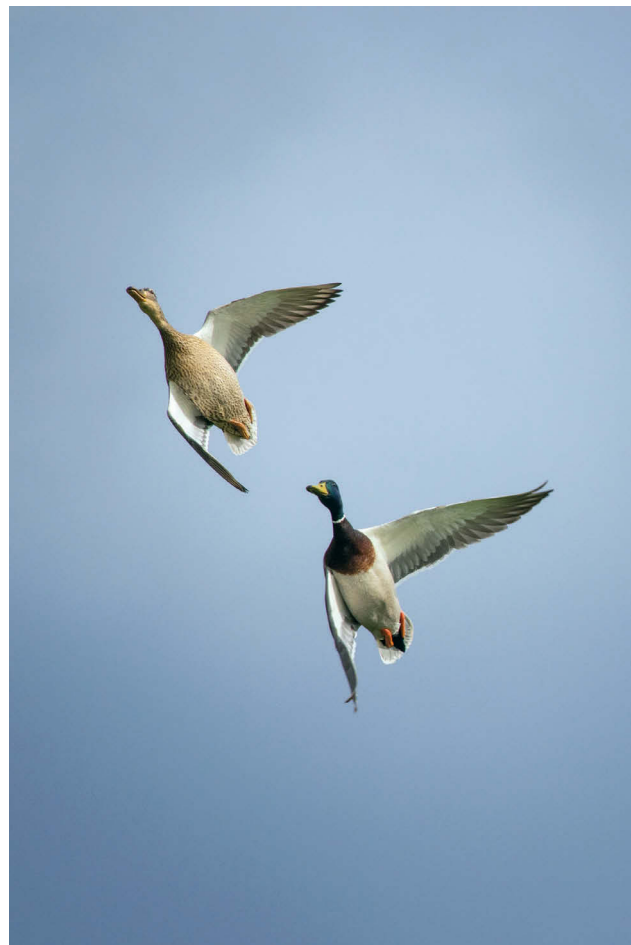
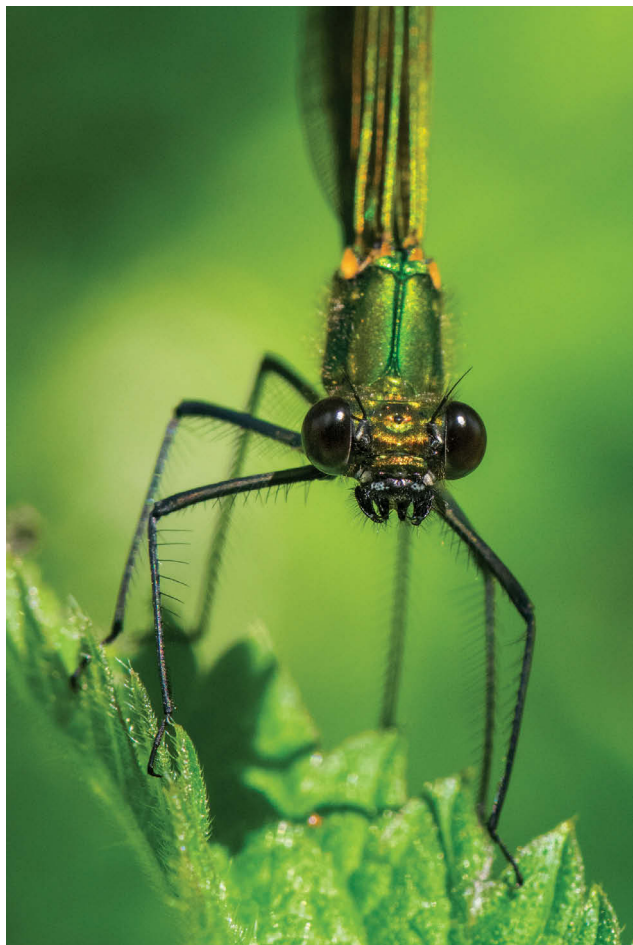
ISO sensitivity also increases, so that a range of 100 to 12800 (6400 on previous model), extendable to the equivalent of ISO 25600, is now available on tap. More importantly, with the new Expeed 4 processing engine, noise is very well controlled, despite the lack of a low pass filter. As a result, higher ISOs are

## LIKES

- ✓ Very good image quality, for both still and video
- ✓ Small size
- ✓ Quiet, responsive shutter
- ✓ Excellent AF tracking
- ✓ Good 1080/60p video quality

## DISLIKES

- ✗ Limited buffer
- ✗ No touchscreen
- ✗ No aperture control in live view
- ✗ No headphone socket







Coot taking off. The shutter response is very good, and five frames a second are rattled off with a precision shutter that's pleasingly discreet.  
Nikon D5300 with Nikkor 300mm f/4 lens, ISO 250, 1/1600sec at f/8



Cardinal beetle. Image quality is of a very high order, with punchy, realistic colour and smooth tones.  
Nikon D5300 with Nikkor 105mm macro lens, ISO 1250, 1/800sec at f/16

eminently usable on the D5300. It also retains very good dynamic range, effective Active D lighting and excellent colour fidelity in Raw and JPEG, which the previous models were renowned for.

Physically, there are other subtle improvements, such as the LCD, which goes from 921k-dot 3in on the previous model to a wider 3.2in, 1.04-million-dot screen, but unfortunately it is not a touchscreen. The D5300 does not share the same level of manual control and

customisability as the more expensive D7100; it only has one control dial for both shutter and aperture, for example.

### The complete package?

In most other respects, the D5300 is a very complete camera. The Nikon Multi-CAM 4800DX TTL phase detection AF system with 39 focus points, nine of which are cross type, is a real strongpoint. I have yet to find a mirror-less camera that can match the speed and precision with which the continuous-servo AF locks on to and tracks fast subjects, such as birds in flight. Tracking fast-moving subjects with an electronic viewfinder for sequential shooting is very difficult, due to the rate at which preview frames are displayed; this can make it hard to predict where the subject will be next. With the conventional 0.82x optical viewfinder on the D5300, tracking and predicting subject position by eye is much more natural.

The D5300 feels responsive and has a very discreet shutter sound. It can capture a maximum of five frames per second, albeit with quite a limited buffer, and has an extended battery life – it can last for around 500 shots. The APS-C image sensor will provide extra reach for your telephoto lens, and good depth of field with your macro or wider landscape lenses. When all this is combined with realistic colours and tones, and very respectable resolution, you have a recipe for a very good nature camera that is easy to carry (the camera body weighs 530g).

The D5300 is not only a fine stills camera, it is also one of the better APS-C DSLRs for video image quality, with 1080/60p video in H264 or MPEG-4 codecs. This seems mostly free of the

aliasing and moiré that plague many DSLRs in video mode. Uncompressed output to external devices is also possible, and there are stereo microphones with adjustable sensitivity, making Nikon's decision to leave out a headphone monitoring jack all the more puzzling. Also, it is not possible to change aperture in live view unless you have a manual lens, which is frustrating.

The D5300 does, however, have built-in Wi-Fi to synch wirelessly with smart devices with remote control and monitoring. GPS is also now included so that location information can be saved with a photograph's EXIF data, which can also be displayed on the Nikon Image Space application, provided with the camera. Track logs can also be created in-camera and saved to the SD card. ■

## TECH SPEC

**Sensor** 24.2 million APS-C CMOS 23.5x15.6mm

**Image size** 6,000x4,000

**Processor** EXPEED 4

**Viewfinder** Eye-level pentamirror SLR 95% coverage

**Flash sync speed** 1/200

**Storage media** 1xSD

**Continuous shooting** 5fps

**Shutter speeds** 1/4000sec to 30sec

**ISO sensitivity** 100-12800 and Hi of 25600

**Autofocus** 39 point Multi-CAM 4800DX TTL Phase Detection

**LCD** Articulating 3.2in TFT, 1037k dots

**Video** 920x1080, 60p/50p/30p/24p .MOV, 1280x720, 60p/50p

**Battery** EN-EL14 Li-ion

**Weight (body only)** 530g with battery and memory card

**Dimensions** 125x98x76mm



## VERDICT

Mirror-less cameras now have advantages in many ways, but a conventional DSLR with good tracking AF and a conventional optical viewfinder like the D5300 is still the better option for capturing action sequences of stills. The new Nikon D5300 has come a long way, with good APS-C HD video, Wi-Fi and GPS. As such, it offers a compelling proposition at a reasonable price.

## RATINGS

|               |     |
|---------------|-----|
| Handling      | 94% |
| Performance   | 93% |
| Specification | 94% |
| Value         | 95% |

OVERALL  
94%



## TEST NOTES

**Weights:** from my digital scales, cables not included

**Versatility:** all-weather charging, range of devices charged

**Portability:** weight, bulk, durability

## TOP TIPS

» Check that your chosen power unit delivers sufficient voltage to charge your devices. A compact camera can be charged from a 5V outlet, while a DSLR needs 8V so requires a 12V DC outlet.

» To charge a DSLR from a 12V outlet (eg PowerMonkey), you need a battery cradle with a 12V car charger (inexpensive on eBay). Battery cradles are also available with USB connections for DSLRs; these can be plugged into a 5V storage unit, as the power will convert to 8V, which is sufficient for charging.

» Most units are water-resistant. Rubberised shells protect storage devices. Solar panels require careful handling to avoid damaging flexible or solid panels.

» Flexible solar panels can be charged while attached to a camera case or rucksack for power on the move. Solar panels must directly face the sun for maximum efficiency.

» Be aware that electronic devices being charged directly from a solar panel can overheat in direct sunlight.

» Terminology: a volt is the potential difference between two terminals (or amount of force used to drive electricity in an electric circuit). An ampere (amp) is the amount of electricity (or current) pushed by voltage. Multiplied, they give units of electricity called watts. An mAh is a milli-amp hour: a measure of a battery's energy storage capacity.



# Portable power

This month **Judy Armstrong** compares four charging devices to keep you powered up, wherever your photography takes you

As the variety and quantity of electronic devices for photographers increases, so does the need for portable power. No matter how fancy the specification, DSLRs and compact cameras, tablets and smartphones, laptops and GPS units are only as good as their battery charge.

In the last year the choice of charging options has ballooned. They include flexible solar panels, compact power packs, a combination of the two, and emerging products like Brunton's

Hydrogen Reactor. Some can be interlinked so you have double the back-up: once the internal battery is depleted, it can be recharged in the wild by the sun. The solar boost is limited, however, especially in the northern hemisphere: charging is slow, and reliant on orientation toward direct sunlight. For use in Britain, an internal battery is pretty much essential.

The technical information given out by the brands can be bewildering. In reality, these units are easy to use: power in by a variety of means results in power

out via a USB cable or 12V charger with whatever tip is compatible with your device.

Batteries in DSLRs need more power than those in a smartphone or compact camera, so be sure to check your device's requirements against the power unit specification. I found the brands in this test to be knowledgeable and helpful, so if you are unsure, just ask. I embarked on this as a portable-power virgin, and now rely on it to keep me going on longer trips. Simply, it has revolutionised the way I spend time outdoors.



## BRUNTON Resync 9000

Brunton has a huge range of portable power units. I wanted to include a straightforward power storage device, and chose Resync for its versatility and output levels. It is compact (14.5cm x 2.5cm x 6.5cm) and packs a real power punch. Charged from a wall socket (AC), USB, a 12V car charger or linked to any Brunton solar panel (such as Solaris 4 USB), it can recharge tablets, compact digital cameras or smartphones. A selection of cables is included to cover these options; the trickle-charge takes about seven hours from empty. Output is USB; an automatic shut-off saves power if, like me, you forget to turn it off. Level of charge is indicated by four blue LEDs, each showing 25% charge; you need at least one blue light to charge a device. It is very simple to use and charges rapidly. With 9000 mAh in its system, it's good for multiple power boosts: 7-8 smartphone charges or 5-7 times for a compact camera. Brunton makes several power packs that will also charge DSLRs and other devices needing 12V or more – see

Brunton's website for details.



**Weight:** 283g

**Type:** power pack: internal rechargeable Lithium Polymer Energy battery

**Input:** 5V USB 12V DC, AC mains

**Output:** 5 volt USB, 2100mAh; capacity 9000 mAh

**Devices:** smartphone, compact digital camera, action sports camera (e.g GoPro) tablet (inc. iPad), MP3

£130, [bruntoneurope.com](http://bruntoneurope.com), 023 9252 8711

### RATINGS

Versatility: 85%  
Portability: 95%  
Ease of use: 100%  
Value for money: 95%

OVERALL  
93.75%

## BRUNTON Solaris 4 USB

This is the smallest of Brunton's large range of solar panel units. It has four flexible panels, which open to a 63cm x 13cm sheet and fold neatly into a nearly-flat package smaller than an A5 envelope. A grommet in each corner means it can be pegged out or tied securely to anchor it against wind. It was by far the most efficient of the solar panels tested, although it is unable to store the power it gains, as there is no internal battery. To repower a device it must be connected via the USB slot, as the solar panels are absorbing rays. It can be hung in the sun for static recharging, or tied on to a rucksack for recharging on the move, but that means your device must be connected to it at the time which, with delicate electronics, feels a little risky. It's best used in tandem with a storage device like Resync, which can be linked to it during the day while the panels are working, and then the power drawn from Resync when needed. Otherwise, in British conditions, you'd need sunshine at the same time as you need to replenish your power supplies. That's a lot of luck, in terms of our weather.

**Weight:** 170g

**Type:** flexible solar panel  
Input: solar

**Output:** 5V USB

**Devices:** compact digital camera, smartphone, MP3 player

£175, [bruntoneurope.com](http://bruntoneurope.com), 023 9252 8711

### RATINGS

Versatility: 75%  
Portability: 100%  
Ease of use: 95%  
Value for money: 80%

OVERALL  
87.5%

## POWER TRAVELLER PowerMonkey Extreme

PowerMonkey Extreme is a comprehensive charging package for photographers, at a great price. It's heavier because it combines battery and solar panel, but is compact (18cm x 6cm x 9cm) and covers all bases. I often just carry the power pack, which is small and lightweight (260g). The kit comprises a 9000 mAh battery, fold-open solar panel, mains chargers (covering international use) plus nine tips compatible with most handheld devices. It has 5V USB and a 12V DC output, to charge compact and DSLR cameras (see TOP TIPS on opposite page). Waterproof and shockproof, the battery is activated by finger-swiping a glove-friendly panel, with an LED display for status and remaining charge. It can be recharged by AC/mains power, solar panel or 12V DC/in-car charger. The solar charges the battery and can also charge 5V-friendly devices directly via USB, although not quickly.



**Weight:** 575g (inc. case); battery 260g + solar panel 210g

**Type:** 9000 mAh battery + solar panel

**Input:** USB, AC mains, 5V solar panel

**Output:** 5V USB, 12V DC; capacity 9000 mAh

**Devices:** DSLR, compact camera, handheld radios, VHF radio, smartphone, iPad, etc.

£120, [powertraveller.com](http://powertraveller.com), 01420 542980

### RATINGS

Versatility: 100%  
Portability: 95%  
Ease of use: 90%  
Value for money: 100%

OVERALL  
96.25%

## BUSHNELL Bear Grylls SolarWrap Mini

This little charger has changed my attitude to power-use outdoors.

Rapidly charged via mains or slowly by solar, it is lightweight and easy to use, tucking painlessly into a camera bag or jacket pocket. A compact cylinder (11.5cm long x 3.5cm diameter) has a mini USB input on one side and a standard 5V USB output on the other. You can charge it from a laptop or from a wall socket using the USB in a plug adapter (I used my iPad connector). If you're out there with no wall socket and need to charge the battery, flick the protective caps off these connections and unroll the solar panel (30cm long). Hang it off a camera bag or rucksack (I used a small karabiner) and it'll soak up the rays to recharge its internal battery while you're working or walking. The solar panel is flexible and water resistant; it is light enough to be blown around by wind, so can need pinning down to maintain correct orientation for charging.

The internal battery holds charge well, although I was caught out a couple of times as there is nothing to indicate charge level. Still, a top choice for 5V outdoor power, my personal favourite and a permanent fixture in my kit bag.

**Weight:** 97g

**Type:** flexible solar panel + internal rechargeable Lithium Ion battery

**Input:** AC mains, 5V USB, solar

**Output:** 5V USB; capacity 2200 mAh

**Devices:** compact digital camera, smartphone, MP3 player

£75, [bushnell.eu](http://bushnell.eu), 0208 3914700

### RATINGS

Versatility: 90%  
Portability: 100%  
Ease of use: 95%  
Value for money: 100%

OVERALL  
96.25%







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Canon  
EOS M

**EOS M + 18-55 IS STM £299**

EOS M + 22mm f2.0 + EF Adapter £449

**Canon Lenses**

EF 35mm f1.4 L USM.....£1140  
EF 40mm f2.8 STM.....£1259  
**£142 Inc £25 C/back\*** ... Price you pay today...£167  
EF 50mm f1.2 L USM.....£1259  
EF-S 60mm f2.8 USM Macro  
**£325 Inc £40 C/back\*** ... Price you pay today...£365  
EF 85mm f1.8 USM.....£295  
EF 100mm f2.8 L IS USM Macro.....£724  
EF-S 10-22mm f3.5-4.5 USM  
**£438 Inc £40 C/back\*** ... Price you pay today...£475  
EF 16-35mm f2.8 L USM MkII.....£1214  
EF 17-40mm f4 L USM.....£629  
EF-S 17-55mm f2.8 IS USM  
**£579 Inc £60 C/back\*** ... Price you pay today...£639  
EF-S 18-135mm f3.5-5.6 IS STM  
**£319 Inc £40 C/back\*** ... Price you pay today...£359  
EF-S 18-200mm f3.5-5.6 IS  
**£370 Inc £40 C/back\*** ... Price you pay today...£410  
EF 24-70mm f2.8 L II USM.....£1799  
EF 24-105mm f4.0 L IS USM.....£813  
EF-S 55-250mm f4-5.6 IS II  
**£183 Inc £25 C/back\*** ... Price you pay today...£208  
EF 70-200mm f2.8 L IS II USM.....£1949  
EF 70-200mm f4 L IS USM.....£974  
EF 70-300mm f4.0-5.6 L IS USM  
**£1119 Inc £100 C/back\*** Price you pay today...£1209

Canon  
EOS 100D

18.0  
megapixels  
4.0 fps  
1080p  
movie mode

**100D Body £399**

100D + 18-55mm IS STM **£449 Inc Cashback\***  
Price you pay today **£479**

100D + 18-55mm IS STM  
+ 40mm f2.8 STM **£589 Inc Cashback\***  
Price you pay today **£619**

Canon  
EOS 7D

18.0  
megapixels  
8.0 fps  
1080p  
movie mode

**7D Body £1029**

7D Body £1029  
7D + 18-135mm f3.5-5.6 IS £1249  
7D + 15-85mm f3.5-5.6 IS USM £1475

Canon  
EOS 700D

18.0  
megapixels  
5.0 fps  
1080p  
movie mode

**700D Body £479**

700D + 18-55mm IS STM £579  
700D + 18-135mm IS STM £729  
700D + 18-135mm IS STM + 40mm STM £869

Canon  
EOS 70D

20.2  
megapixels  
7.0 fps  
1080p  
movie mode

**70D From £858**

70D Body **£758 Inc Cashback\***  
Price you pay today **£858**  
70D+18-55mm IS STM **£868 Inc Cashback\***  
Price you pay today **£968**  
70D+18-135mm IS STM  
**£1050 Inc Cashback\***  
Price you pay today **£1150**

Canon  
EOS 6D

20.2  
megapixels  
4.5 fps  
1080p  
movie mode  
full frame  
CMOS sensor

**6D From £1379**

6D Body **£1229 Inc Cashback\***  
Price you pay today **£1379**  
6D + 24-105mm f4 L IS USM  
**£1775 Inc Cashback\***  
Price you pay today **£1925**

Canon  
EOS 5D  
Mark III

22.3  
megapixels  
6.0 fps  
Full Frame  
CMOS sensor

**5D Mk III Body £2299**

5D Mk III Body £2299  
5D Mk III + 24-105mm f4.0L IS USM £2899  
5D Mk III + 24-70mm f2.8 II £4049

Canon Cashback\* ends 13.08.14

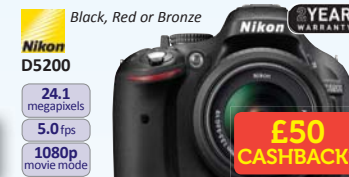


Nikon  
D3300

24.2  
megapixels  
5.0 fps

**D3300 Body £399**

D3300 Body **£379 Inc Cashback\***  
Price you pay today **£399**  
D3300 + 18-55mm VR II  
**£389 Inc Cashback\***  
Price you pay today **£429**



Nikon  
D5200

24.1  
megapixels  
5.0 fps  
1080p  
movie mode

**D5200 Body £429**

D5200 body **£379 Inc Cashback\***  
Price you pay today **£429**  
D5200 + 18-55mm VR II **£449 Inc Cashback\***  
Price you pay today **£499**



Nikon  
D5300

24.2  
megapixels  
5.0 fps  
1080p  
movie mode

**NEW! D5300 From £599**

D5300 Body £599  
D5300+18-55mm VR II £649  
D5300 + 18-140mm VR £879



Nikon  
D7100

24.1  
megapixels  
6.0 fps  
1080p  
movie mode

**D7100 Body £839**

D7100 Body £839  
D7100 +18-105mm VR £979



Nikon  
D610

24.3  
megapixels  
6.0 fps  
Full Frame  
format

**D610 From £1399**

D610 Body £1399  
D610 + 24-85mm £1849

Nikon Cashback\* ends 30.07.14



Nikon  
D800

36.3  
megapixels  
4.0 fps  
Full Frame  
format

**D800 Body £1999**

D800 Body £1999

D800E Body £2349



Nikon  
1 V3

18.4  
megapixels  
60.0 fps

**NEW! Nikon 1: V3 £729**

Nikon 1 V3 Body £729  
+10-30mm PD Zoom + EVF + Grip £1049  
V2 + 10-30mm Lens £649

**Nikon Lenses**

35mm f1.8 G AF-S DX **£128 Inc £20 C/back\*** ..... Price you pay today...£148  
40mm f2.8 G AF-S DX Micro  
**£165 Inc £20 C/back\*** ..... Price you pay today...£185  
50mm f1.8 G AF-S.....£149  
105mm f2.8 G AF-S VR IF ED Micro.....£629  
16-85mm f3.5-5.6 G AF-S ED DX VR.....£438  
18-200mm f3.5-5.6 G ED AF-S DX VR II.....£584  
24-70mm f2.8 G AF-S ED.....£1245  
28-300mm f3.5-5.6 G AF-S ED VR.....£659  
55-200mm f4.0-5.6 G AF-S DX VR IF ED  
**£221 Inc £20 C/back\*** ..... Price you pay today...£241  
55-300mm f4.5-5.6 G AF-S DX VR  
**£249 Inc £30 C/back\*** ..... Price you pay today...£279  
70-300mm f4.5-5.6 G AF-S IF ED VR.....£439

**OLYMPUS**

OM-D E-M1



16.3  
megapixels

**OM-D E-M1 From £1249**

OM-D E-M1 Body £1249  
OM-D E-M1 + 12-50mm £1479  
OM-D E-M1 + 12-40mm £1899  
OM-D E-M5 Body £629  
OM-D E-M5 + 12-50mm £759

OM-D M10

Black or Silver



16.1  
megapixels  
8.0 fps

**NEW! OM-D E-M10 From £529**

OM-D E-M10 Body £529  
OM-D E-M10 + 14-42mm EZ £699  
E-P5 Body £779  
E-P5 + 14-42mm £879  
E-P5 + 17mm £1199  
E-PL5 + 14-42mm £459

**FUJIFILM**

X-T1



16.3  
megapixels  
8.0 fps

**NEW! X-T1 From £1049**

NEW! X-T1 Body £1049  
NEW! X-T1 + 18-55mm £1399  
NEW! X-E2 Body £739  
NEW! X-E2 + 18-55mm £1099  
X-M1 Body £399  
X-M1 + 16-50mm £419  
X-Pro 1 + 18mm £

**SONY**

A7R



36.4  
megapixels  
4.0 fps  
1080p  
movie mode

**A7R Body £1599**

A7 Body £1199  
A7 + 28-70mm £1399  
NEW! A6000 Body £549  
Black or Silver  
NEW! A6000 + 16-50mm Power Zoom £649  
NEX-5T + 16-50mm £449

A99



24.3  
megapixels  
6.0 fps  
Full Frame  
format

**A99 Body £1799**

A58 From £359  
Sony A-Mount Lenses:  
30mm f2.8 SAM DT £150  
18-250mm f3.5-6.3 DT AF £459  
24-70mm f2.8 ZA SSM Carl Zeiss Vario-Sonnar T\* £1449

**Panasonic**

GH4



16.05  
megapixels  
12.0 fps  
4k Video

**NEW! GH4 Body £1299**

GH4 Body £1299  
+ 14-140mm f3.5-5.6 £1749  
GX7 + 14-42mm £679  
GX7 + 20mm £779  
RECOMMENDED LENSES:  
12-35mm f2.8 O.I.S. £829  
14-140mm f3.5-5.6 O.I.S. £495  
35-100mm f2.8 O.I.S. £895



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**Canon**



PowerShot G16 Black  
£429

**Canon**



PowerShot S120 Black  
£349

**Canon**



PowerShot SX50 HS Black  
£319

IXUS 265 HS Black.....£129 Inc £20 C/back\*  
Price you pay today £149  
PowerShot SX600 Black.....£154 Inc £20 C/back\*  
Price you pay today £174  
PowerShot SX510 HS Black.....£194  
PowerShot D30.....£259  
PowerShot SX700 HS.....£249 Inc £30 C/back\*  
Price you pay today £279  
PowerShot G1 X Mark II.....£729

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£399



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£329



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£279

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Coolpix S9700 Black, Red, or White.....£249  
Coolpix L830 Black.....£179  
Coolpix S3600 Black, Blue, Pink, Silver, Red or Pink Line Art.....£99  
Coolpix S5300 Black or Plum.....£134  
Coolpix S6800 Black, Red, White, Pink.....£159



Stylus 1  
£449

Stylus SH-1 Black.....£349  
Stylus Tough TG-3 Black.....£349  
Stylus Tough TG-835 Blue.....£229  
SP-100EE Black.....£299  
TG-850 White, Silver or Black.....£259



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£869

FinePix XQ-1 Black.....£274  
FinePix F900 Blue.....£249  
FinePix SL1000 Black.....£234  
FinePix H550 Black.....£309  
FinePix X20 Silver or Black.....£349  
FinePix S1.....£379  
FinePix XP70 Orange or Blue.....£149  
FinePix S8600 Black, Red or White.....£159  
FinePix S9200 Black, Red or White.....£239



Cyber-shot RX100 II  
£479 Inc £50 Cashback\*  
Price you pay today £529

RX10 Black.....£879  
RX100 II Black.....£379  
RX1 Black.....£2249  
RX1R Black.....£2249  
Cyber-shot Lens Style Digital Camera QX10.....£144 QX100.....£329  
Cyber-shot HX400 Black.....£379  
Cyber-shot HX600 Black.....£309  
Cyber-shot WX350 Black.....£199  
Cyber-shot H400 Black.....£249



Lumix TZ60  
£309 Inc Cashback\*  
Price you pay today £339

Lumix LF1 Blue, Orange, Silver or Black.....£275  
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Lumix SZ8 Black.....£129  
Lumix LX7 Black.....£289  
Lumix FZ200.....£319 Inc £50 Cashback\*  
Price you pay today £369  
Lumix FZ272.....£239 Inc £30 Cashback\*  
Price you pay today £269

**RICOH**

16.2 megapixels  
GR Digital  
£499



MX-1 Black or Silver.....£219  
WG-4 GPS Blue or Black.....£294  
WG-20 Red, White or Black.....£169

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32GB.....£59  
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16GB.....£79  
32GB.....£144



SanDisk Class 10 SD Card plus adapters:  
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64GB.....£89

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168MB/s  
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32GB.....£49  
64GB.....£99  
128GB.....£199

**Canon**

Pixma Pro 100



PIXMA Pro 100.....£369  
PIXMA Pro 100.....£499  
PIXMA Pro 1.....£645

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**Lowepro**



Transit Backpack 350AW Slate Grey  
Sling 250 AW.....£82  
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Rover Pro AW:  
35L.....£189  
45L.....£209



Expedition 8x Black/Slate  
Expedition:  
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5x.....£129  
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7x.....£179  
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9x.....£219



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**Billingham**

Hadley Pro Original Canvas Khaki/Tan

Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black. FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.

Digital.....£119  
Small.....£144  
Large.....£164  
Pro Original.....£174  
Tripod Strap Black or Tan.....£19

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F-803 RuggedWear

F-5XB RuggedWear.....£76  
F-5XZ RuggedWear.....£99.95  
F-6 RuggedWear.....£104.95  
F-803 RuggedWear.....£145  
F-2 RuggedWear.....£149.99

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MK055XPRO3 + X-Pro 3-Way Head.....£269  
MK055XPRO3 + 498RC2 Ball Head.....£269  
MT055XCPRO3 Carbon Fibre.....£359  
MT055XCPRO4 Carbon Fibre.....£374  
MT190XPRO3.....£164  
MT190XPRO4.....£179



MT190XPRO3.....£179  
MK055XPRO3 + X-Pro 3-Way Head.....£269  
MK055XPRO3 + 498RC2 Ball Head.....£269  
MT055XCPRO3 Carbon Fibre.....£359  
MT055XCPRO4 Carbon Fibre.....£374  
MT190XPRO3.....£164  
MT190XPRO4.....£179



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• 171cm Max Height  
• 19cm Min Height  
SILK ROAD - 3D Column:  
YTL9353 Aluminium.....£99  
YTL9383 Aluminium.....£109  
YTL8353 Carbon Fibre.....£209  
YTL8354 Carbon Fibre.....£209  
YTL8383 Carbon Fibre.....£239  
YTL8384 Carbon Fibre.....£239



GT2541EX  
• 164cm Max Height  
• 3cm Min Height  
Series 2: Explorer Tripod  
GT2541EX.....£519



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Gorillapod: Compact.....£17  
Hybrid (Integral Head).....£39.95  
SLR Zoom.....£39.95  
Focus GP-8.....£84

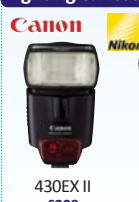
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£959



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£639



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## Canon EOS M

**18.0 MEGA PIXELS** **3.0" Screen**

**EOS M + 18-55 EOS M + 22mm**  
**£299.00** **£449.00**

Add a LP-E12 spare battery for only **£46.99** with the EOS M

## Canon EOS 1200D

**18.0 MEGA PIXELS** **3 FPS**

**Body Only + 18-55 IS II**  
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\*Prices after **£20 cashback** from Canon if bought before 13.08.2014

## Canon EOS 100D

**18.0 MEGA PIXELS** **4 FPS**

**Body Only + 18-55 IS STM**  
**£369.00\*** **£449.00\***

\*Prices after **£30 cashback** from Canon if bought before 13.08.2014

## Canon EOS 700D

**18.0 MEGA PIXELS** **5 FPS**

**Body Only + 18-55 IS STM**  
**£479.00** **£599.00**

Add a Canon BG-E8 battery grip for only **£120** with the EOS 70D

## Canon EOS 70D

**20.2 MEGA PIXELS** **7 FPS**

**Body Only + 18-55 IS STM**  
**£758.00\*** **£868.00\***

\*Prices after **£100 cashback** from Canon if bought before 13.08.2014

## Canon EOS 7D

**18.0 MEGA PIXELS** **8 FPS**

**Body Only + 17-40 f/4 L**  
**£999.00** **£1,638.00\***

Add a Canon LP-E6 spare battery for only **£59** with the EOS 7D

## Canon EOS 6D

**20.2 MEGA PIXELS** **FULL FRAME**

**Body Only + 24-105 L IS**  
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## Canon EOS 5D Mk III

**22.3 MEGA PIXELS** **FULL FRAME**

**Body Only + 24-105 L IS**  
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**12 months interest free credit** available if bought before 31.07.14.

## Canon EOS-1D X

**18.1 MEGA PIXELS** **FULL FRAME**

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See website for full details

Trade in your old camera against the EOS-1D X, & receive a **extra £400 off!**

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|---------------------------|------------------|-------------------------------|-------------------|------------------------------|-------------------|
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| 20mm f/2.8 USM            | <b>£409.00</b>   | 300mm f/4.0L USM IS           | <b>£1,169.00</b>  | 24-70mm f/2.8 II USM         | <b>£1,774.00</b>  |
| 24mm f/1.4L Mk II USM     | <b>£1,359.00</b> | 400mm f/2.8L USM IS II        | <b>£8,149.00</b>  | 24-70mm f/4.0L IS USM        | <b>£935.00</b>    |
| 24mm f/2.8 IS USM         | <b>£458.00</b>   | 400mm f/4.0 DO L USM IS       | <b>£5,399.00</b>  | 24-105mm f/4.0L IS USM       | <b>£819.00</b>    |
| 28mm f/1.8 USM            | <b>£379.00</b>   | 400mm f/5.6L USM              | <b>£1,123.00</b>  | 24-105mm IS (White Box)      | <b>£739.00</b>    |
| 28mm f/2.8 IS USM         | <b>£409.00</b>   | 500mm f/4.0L USM IS II        | <b>£7,445.00</b>  | 28-135mm f/3.5-5.6 USM IS    | <b>£379.00</b>    |
| 35mm f/1.4L USM           | <b>£1,140.00</b> | 600mm f/4.0L USM IS II        | <b>£9,999.00</b>  | 28-300mm f/3.5-5.6L IS USM   | <b>£2,199.00</b>  |
| 35mm f/2.0 IS USM         | <b>£469.00</b>   | 800mm f/5.6L IS USM           | <b>£10,099.00</b> | EF-S 55-250mm f/4-5.6 IS II  | <b>£169.00</b>    |
| 40mm f/2.8 STM            | <b>£167.00</b>   | TSE 17mm f/4.0L               | <b>£1,858.00</b>  | EF-S 55-250mm f/4-5.6 IS STM | <b>£284.00</b>    |
| 50mm f/1.2 L USM          | <b>£1,259.00</b> | TSE 24mm f/3.5L II            | <b>£1,599.00</b>  | 70-200mm f/2.8L IS II USM    | <b>£1,949.00</b>  |
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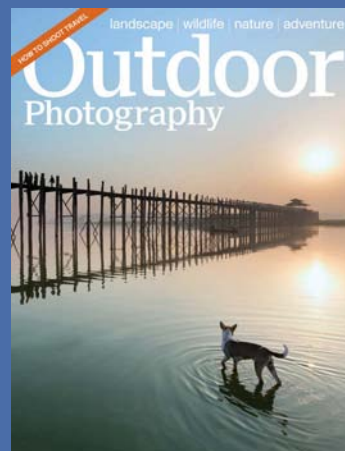
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Saturday September 6th • Includes Coffee and Lunch • £145.00  
Isle of Skye- Staffa-St Kilda Scotland Tour (1 Place) Max 4  
September 11th - 16th • 5 nights, Dinner B+B, Inc Boat Fares • £1,495.00

## September/October

Isle of Skye/Highlands (1 Place)  
September 30th - 4th • 4 Nights Dinner, B&B • £745.00

## October

Glencoe - Rannoch Moor- Oban Highland Autumn Classics (2 Places, Max 4)  
October 4th - 7th • 3 Nights Dinner, B&B • £645.00  
Yorkshire Dales and Coast (1 Place)  
October 18th - 21st • 3 Nights Dinner, B&B • £645.00  
Westonbirt Autumn One Day (2 Places, Max 5)  
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Lake District Autumn Classics Workshop (1 Place)  
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October 27th - 29th • 2 Nights Dinner, B&B • £445.00

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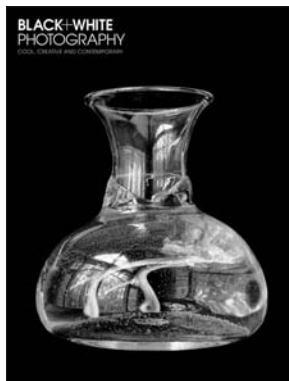
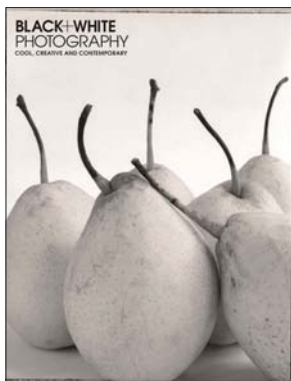
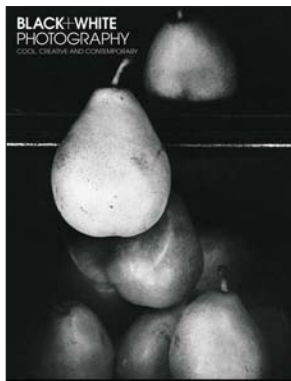
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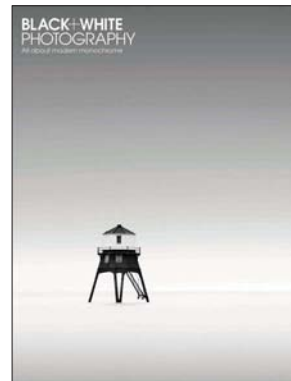
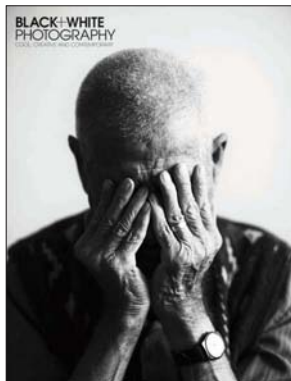
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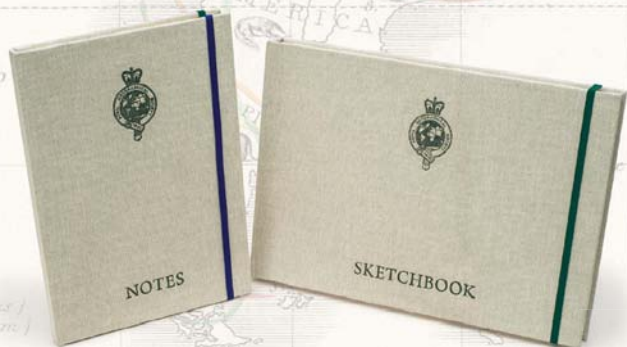
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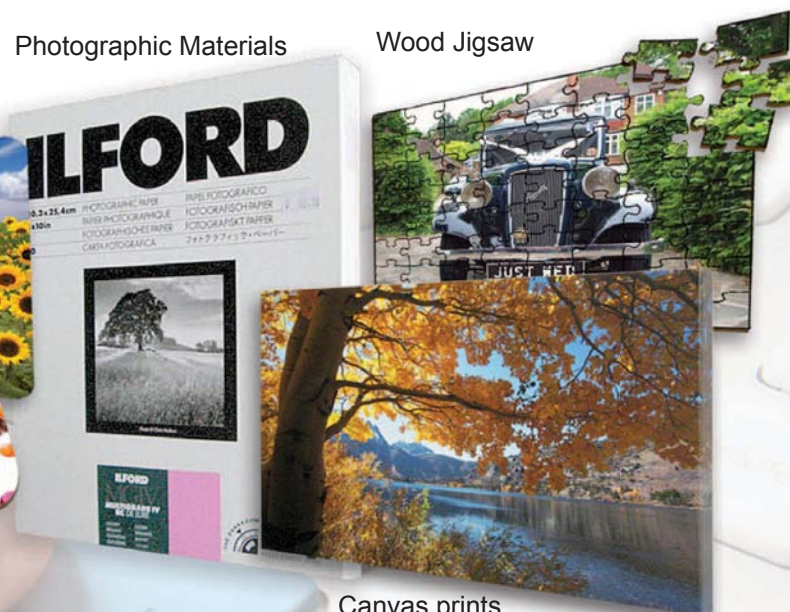


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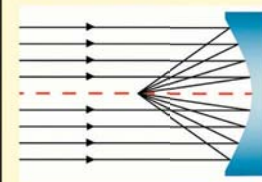
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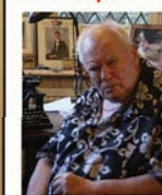


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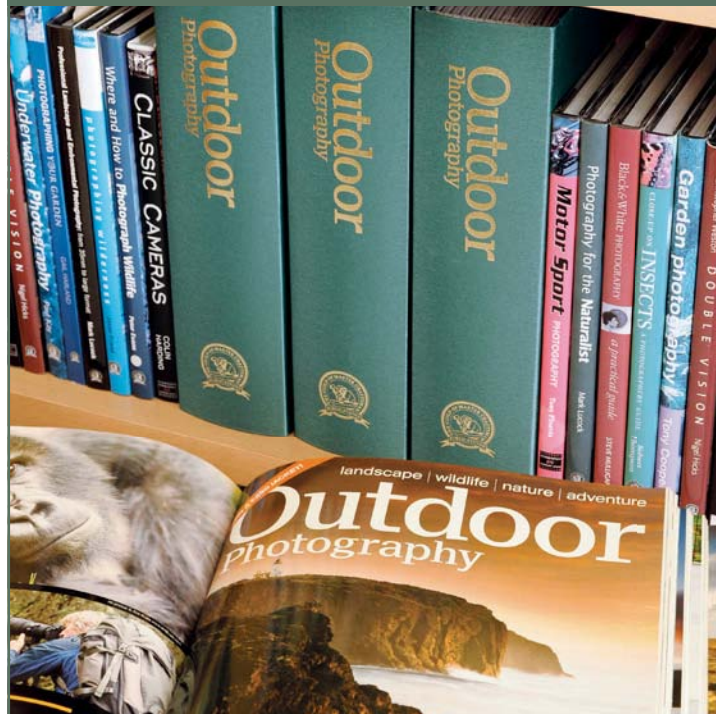
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CLASSIFIEDS



IF YOU ONLY DO ONE THING THIS MONTH...



# Zen photography

In our April issue we asked you to experiment with a stripped back approach to photography where your creativity can run free. We had a fantastic response; here are our favourite images, and the winner of the Samsung 32GB SD memory card...





## WINNER

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### Neil Hulme

opposite I noticed this relatively small water feature in Manchester city centre; the triangular patterns in the water caught my eye. I decided to shoot from a low angle to give the image some depth.

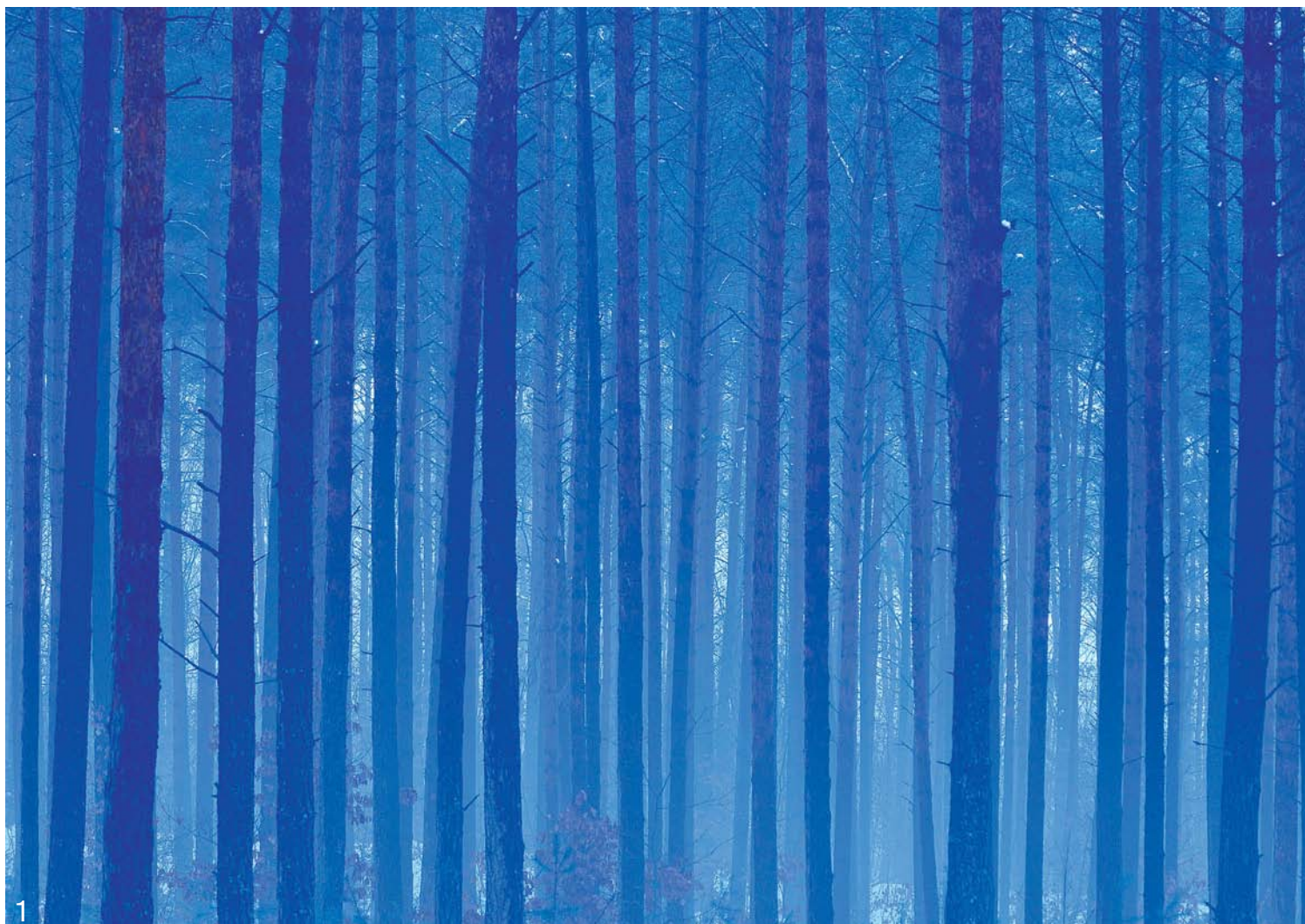
*Panasonic Lumix G3 with 14-45mm lens at 19mm, ISO 160, 30sec at f/11, B&W ND filter, Cokin grad, Manfrotto tripod*

above I'd had my eye on this lonely tree in a local farmer's field for some time, but I had to be patient and wait for snow to appear before I could capture the image I had envisioned. It is a very simple image, but I feel it's very effective.

*Panasonic Lumix G3 with 14-45mm lens at 14mm, ISO 160, 90sec at f/20, B&W ND filter, Cokin grad, Manfrotto tripod  
neilhulme.smugmug.com*

>





## 1/ Kasia Nowak

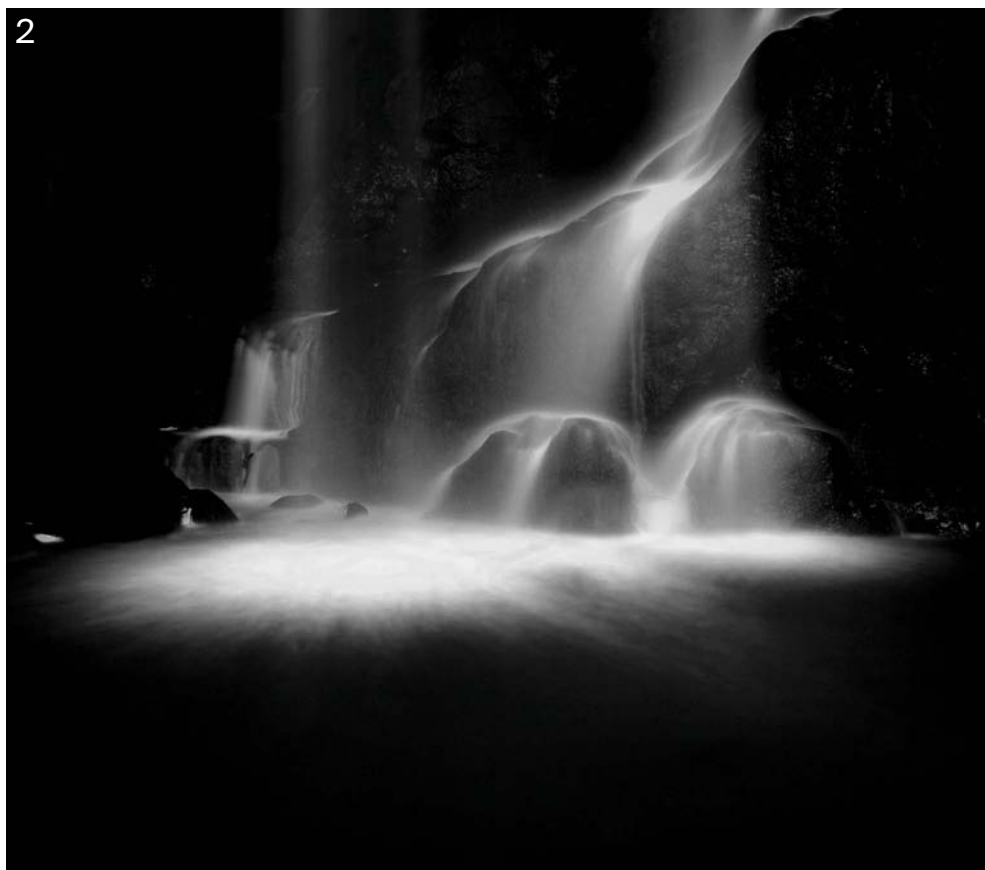
The image was taken in Puszcza Kozienska forest in the Mazovia region of Poland. During my short stay near the location in March last year, every evening I took a walk to the forest to photograph the same group of trees at dusk. I did that for five days, and every time I came up with a slightly different image. This one is my favourite because of the mist, which creates a sense of depth and adds mood to the scene.

*Nikon D800 with Nikkor 70-300mm VR lens at 125mm, ISO 100, 93.5sec at f/11, tripod, cable release, mirror lock up*  
 kasianowak.com

## 2/ Geraint Evans

This is Roughting Linn in Northumberland. I came across the waterfall while out running one morning, during a stay in the area near Wooler. It is a real treasure, a magical place that's hidden deep in its own small gorge in the woods. While there, I met a photographer who has been visiting the location for more than 20 years.

*Nikon D3100 with Nikkor 18-55mm VR lens at 24mm, ISO 100, 10sec at f/13, Manfrotto BeFree tripod, Raw conversion to B&W in Corel Paintshop*





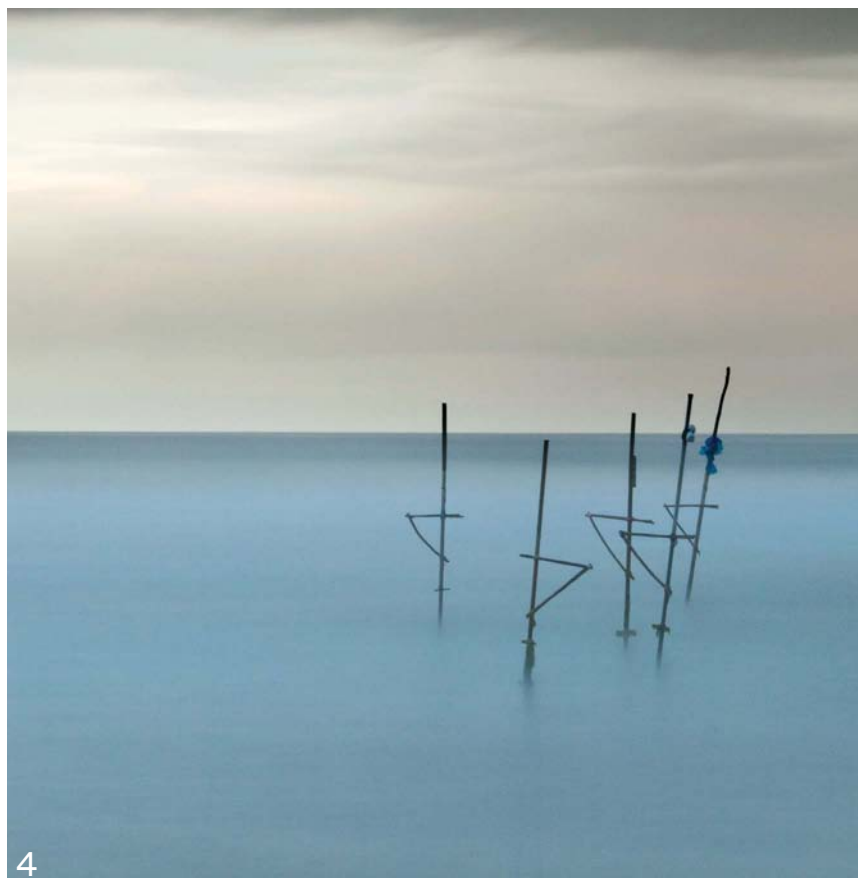


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### 3/ Alison Hall

Arcot Lake is on the outskirts of Cramlington in Northumberland. The lake floods most winters, and some of the surrounding woodland is dying as a result. The bare trees create interesting lines and patterns, and it's an eerie scene when there's mist.

*Nikon D7100 with Nikkor 50mm f/1.8 lens, ISO 200, 1/125sec at f/8, handheld*  
[alisonhallphotography.co.uk](http://alisonhallphotography.co.uk)



4

### 4/ Lee Parker

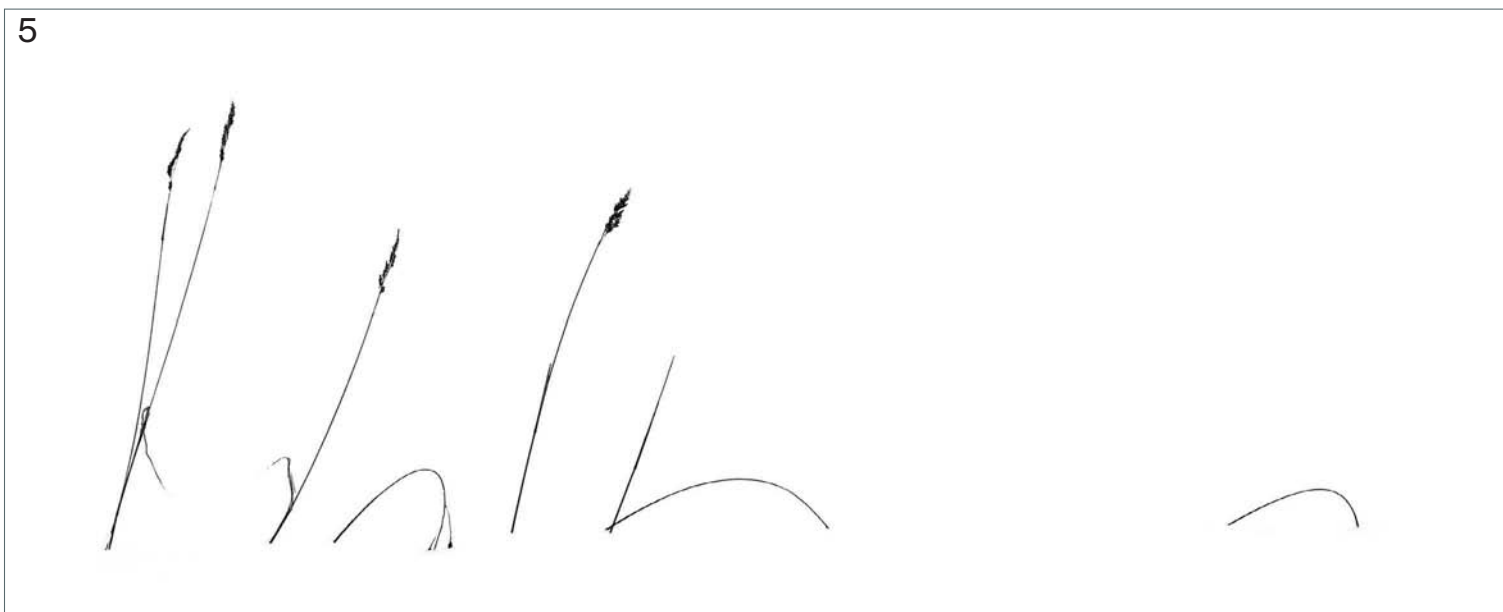
Fishing poles, near Galle, Sri Lanka. The poles are used by local fishermen, who stand on them to fish. Standing in isolation they looked intriguing and slightly mysterious.

*Canon EOS 50D with Canon 70-200mm f/4 L lens, ISO 100, 158sec at f/22, Lee Big Stopper and Lee 0.6 ND hard grad, tripod, remote release*

### 5/ James Boardman-Woodend

Taken on a cold, windy day in the Norwegian Arctic, with drifting, powdery snow and extremely flat light. I was out trying to capture some landscape shots when I noticed this little band of grass poking its head above the snow. What caught my eye was the almost magical rhythm of the grass heads; some standing proud and others bent by the weight of winter.

*Canon EOS 1D MkIV with Canon EF L 24-105mm lens at 85mm, ISO 200, 1/200sec at f/5.6, tripod*



5



## 6/ Maria Janus

It was one of the last days of my stay in Ecuador, after months of travelling in South America. I decided to go for one last walk to clear my head before the trip back to Europe. Suddenly I saw an amazing view on the horizon: Tungurahua volcano bathed in sunlight.

*Nikon D70s with Nikkor 18-200mm VR lens at 200mm, ISO 400, 1/90sec at f/5.6, polariser, beanbag*

## 7/ David Hecker

After being inspired by Craig Robert's article (*The Zen of outdoor photography*), I headed out to Wyming Brook in Sheffield on a dull and overcast afternoon. I chose to shoot square frame only, a format I'd not used before, and spent a couple of hours discovering water patterns.

*Nikon D7100 with Nikkor 16-85mm lens at 85mm, ISO 200, 1sec at f/11, polariser, tripod*  
[Flickr.com/daveh101](https://www.flickr.com/photos/daveh101/)

## 8/ Val Jones

I am lucky enough to live half an hour's drive away from Gloucester docks. On this particular visit, the tranquillity and gentle colouring of the boat and the pattern of its ropes caught my eye.

*Panasonic Lumix G7 with Lumix G Vario 45-200mm f/4-5.6 lens at 45mm, ISO 200, 1/250sec at f/9*

## 9/ David Shawe

This is the western end of the beach at Wittering in West Sussex. At low tide it is possible to walk nearly halfway across the estuary to a spit of shingle and sand, where constantly changing patterns are formed by the tidal flow.

*Canon EOS 5D MkII with Canon EF 24-105mm f/4 L lens at 35mm, ISO 100, 1/40sec at f/14, Lee 0.6 soft ND grad, tripod*  
[davidshawephotography.com](http://davidshawephotography.com)

## 10/ Ian Mountford

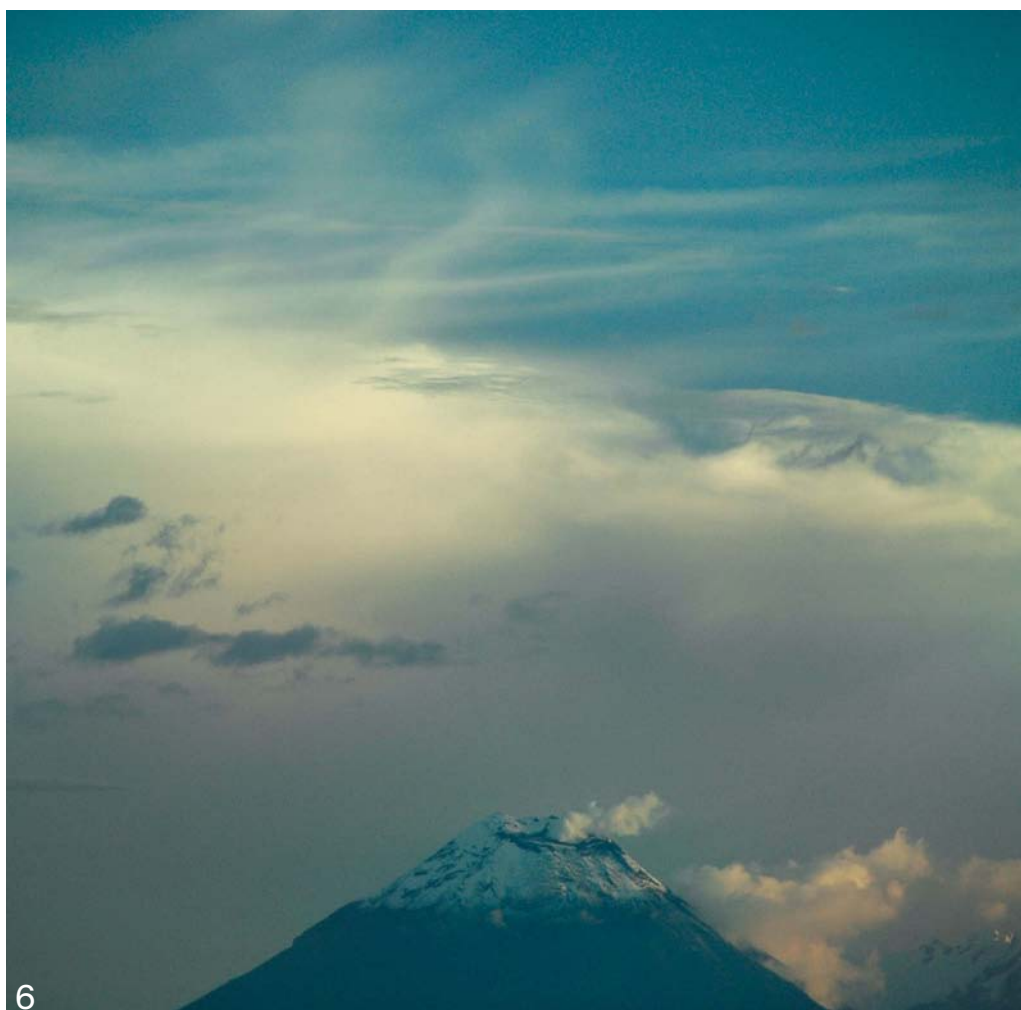
I had timed my arrival with high tide at St Monans, Fife. Strong winds and sea spray made conditions very difficult, but I managed a long exposure. The approach helped to simplify the background, and placed the emphasis on the intriguing shape of the breakwater.

*Canon EOS 5D MkIII with Canon EF 17-40mm f/4 L USM lens at 19mm, ISO 200, 30sec at f/11, 0.9 ND grad, Lee Big Stopper, tripod*  
[ianmountfordphotography.com](http://ianmountfordphotography.com)

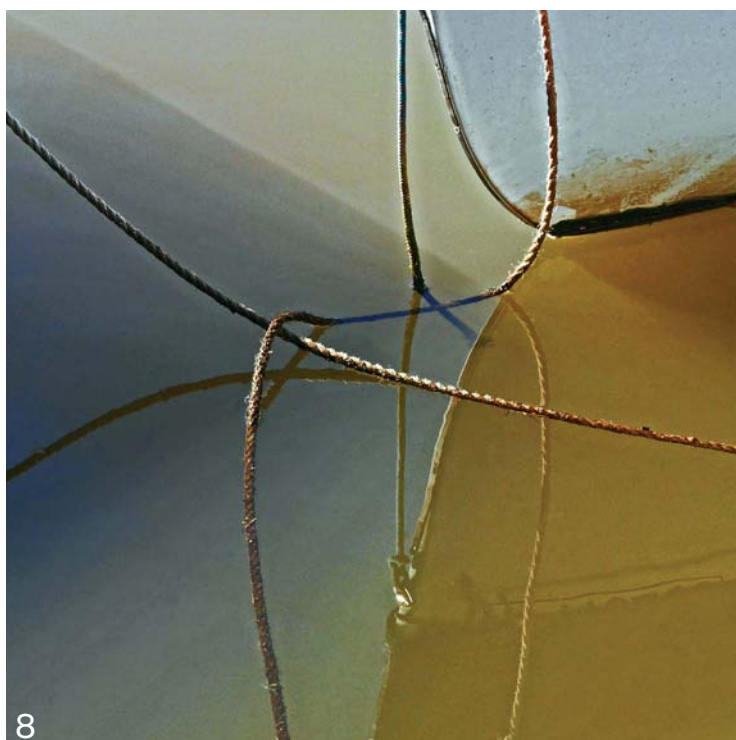
## 11/ Mark Helliwell

I took this while on a photography workshop in Swanage, Dorset. It was the middle of the day, with bright sunshine, which called for the use of filters. The most important thing was to ensure the tripod was firmly rooted in the sand, given the length of exposure.

*Nikon D300 with Sigma 10-20mm lens at 11.5mm, ISO 100, 122sec at f/22, Lee Big Stopper, 2-stop ND grad, tripod*  
[markhelliwell.com](http://markhelliwell.com)







8



10



9



11

## YOUR NEXT CHALLENGE

### TRAVEL PHOTOGRAPHY

With the holiday season now upon us, this month we're asking you to send us your very best images from your travels, whether you are staying close to home or undertaking the journey of a lifetime. Wherever you're headed, photographing in unfamiliar places is hugely exciting, but also challenging. You need to be ready to photograph anything and everything – from portraits and still life subjects to street scenes and landscapes. The most important thing is to immerse yourself in your surroundings, drink in the culture, and enjoy!

To turn your holiday snapshots into photographs you'll treasure for years to come, read Lee Frost's technique feature on page 26 and show us what you come up with – we can't wait to see your results!

### Enter and you could win a Páramo Halcon Traveller jacket, worth £130!

The winner of the travel photography challenge will not only have their winning image published in the November 2014 issue of *OP*, but will also receive Páramo's fantastic Halcon Traveller jacket. Made in rugged Nikwax Cotton+ fabric, which is quick drying and lightweight, the garment is ideal when shooting in faraway locations. With extra cushioning on the shoulders, a high collar with fleece lining for when the weather turns wild, and 12 pockets to allow instant access to all your essentials, this practical jacket will be your favourite travel companion.

### Closing date for entries is 27 August 2014.

See page 80 for an entry form and our full terms and conditions for submitting images.







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# Where in the world?

If you can name this dramatic wilderness location, you will be in with a chance of winning a Manfrotto Pro Light 3-N-1 25 PL backpack, worth nearly £200!

## Where is it?

This photograph shows a freshwater lake backed by an iconic mountain, in a stunning wilderness area. But is it:

- a) Lake Lucerne, Switzerland
- b) Lake St Clair, Australia
- c) Tioga Lake, USA

The correct answer and the winner's name will be published in OP184 (on sale 25 Sept 2014). Send your answer to [opcomp@thegmcgroup.com](mailto:opcomp@thegmcgroup.com), stating **Mountain lake** as the subject, or drop it in the post to: *Where in the world - 'Mountain lake', OP, 86 High Street, Lewes, East Sussex, BN7 1XN.*

Deadline for entry is midnight on 17 August 2014.

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## MAY ISSUE WINNER

In OP178 we asked you to name the extraordinary desert village featured in the photograph. The correct answer is:  
**c) Ait Benhaddou, Morocco**



The winner of the Kaiser Baas X80 Action Camera is Peter Jones, from Southport. Well done – your prize will be with you soon!

kasto80/Stock/Thinkstock



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